

ISSUE #13

\$1.50

ink

# Disease

L.A. \* WINTER \* 88

THE REPLACEMENTS

ANGST

BIG BLACK

TO DAMASCUS

HONOR ROLE

THE DE FALLA TRIO





# INK DISEASE BACK ISSUES:



## DARBY GOT HIS

- #1-4: **SOLD OUT.**
- #5: (Roman / Egyptian art cover) Featuring interviews with Husker Du, D.O.A., Rhino 39, The Atoms, The Patriots, and Abash.
- #6: Dickies interview and cover, also S.S. Decontrol, Nip Drivers, D.R.I., Agent Orange, Detox, Robin Ryan, Stalag 13 and Madmen interviews.
- #7: Necros interview and cover, with Redd Kross, C.O.C., Marginal Man, Saccharine Trust, A.O.D., F.U.'s, J.F.A., N.O.T.A., Accused and Truce interviews.
- #8: **SOLD OUT.**
- #9: (D.O.A. cover) Featuring interviews with Metallica, Pop-O- Pies, Circle Jerks, Raw Power, Mad Parade, Asbestos Rockpile, Down Syndrome and Musical Suicide.
- #10: **SOLD OUT.**
- #11: Weirdos interview and cover, also Ian MacKaye and FlipSide interviews.
- #12: **SOLD OUT.**

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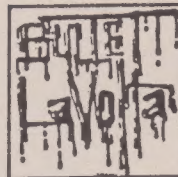
**4563 MARMION WAY, LOS ANGELES, CA. 90065**



# COMING SOON ON TAANG!



**Mission of Burma** "Forget Mission of Burma" 12 song LP  
12 unreleased tracks from Mission of Burma. Also available  
on compact disc & cassette with extra tracks.



**Bullet LaVolta**  
EP due in spring  
LP due in summer

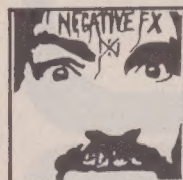
## TAANG! CLASSICS



**TAANG! 13**  
**Gang Green** "Another Wasted Night" 8 song LP  
**Gang Green** "Another Wasted Night" 10 song cassette  
**Gang Green** "Another Wasted Night" 14 song CD  
All of Gang Green's greatest hits are on this release; songs  
taken from the single, 12" and compilations. Cassette has  
two live cuts. CD contains previously unreleased tracks.



**TAANG! 12**  
**Slapshot** "Back on the Map" 7 song LP  
Like a brutal cross check to the forehead, this disc forces  
you to pay attention. First class metallic hardcore with former  
members of DYS and Negative FX.  
*New Slapshot LP "Step On It" due out in '88!*



**TAANG! 5**  
**Negative FX** 18 song LP  
Early Boston hardcore, now Slapshot, Neg FX is comparable  
to a mixture of Bad Brains and Gang Green. Touted as one  
of the best hardcore releases of all time.



**TAANG! 15**  
**Lemonheads** "Hate Your Friends" 13 song LP  
**Lemonheads** "Hate Your Friends" 20 song cassette  
**Lemonheads** CD  
This features some of the best punk-pop ever, very melodic  
with surging guitars. This was a huge college radio hit in  
the summer of '87. The cassette includes the Lemonheads  
first EP plus four unreleased songs. *New LP due out 2/88.*



**TAANG! 11**  
**Moving Targets** "Burning in Water" 14 song LP  
*New version, new cover, remastered!*  
**Moving Targets** "Burning in Water" 14 song cassette  
The high critical acclaim this release received is well  
deserved. The debut effort from a well known Boston trio  
with something for everyone, hard driving with melodic pop  
and ballads too!



**TAANG! 8**  
**Kilslug** "Answer the Call" 11 song LP  
Kilslug...mystical, demonic, frightening, metal dirge.  
Butthole Surfers meet Black Sabbath and the Germs at a  
horror movie festival...Run for your life!

**T-SHIRTS ARE \$8.00 PLUS POSTAGE**  
**SWEATSHIRTS ARE \$15.00 PLUS POSTAGE**  
Styles available as sweatshirts are: Jerry's Kids,  
Mission of Burma (both), Lemonheads,  
TAANG! (sweatshirt only), and GangGreen (all 4 styles)

### COMING OUT IN '88

Lemonheads - CD  
Keith Levene - CD  
Ganggreen - CD  
Mission of Burma - CD



**TAANG!**  
RECORDS

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Issue #13 \* Winter 88

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The front cover photograph of **Big Black** was  
taken by Joe Henderson at the I-Beam in San  
Francisco. The back cover photograph of  
**Scratch Acid** was taken by Brian Trudell at the  
Whisky A Go-Go.

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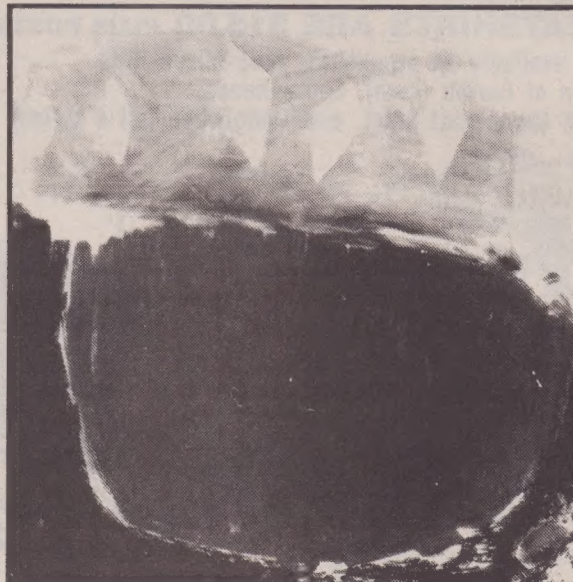
# Dinosaur



SST 130 DINOSAUR: You're Living All Over Me (LP/CASS \$7.50) This band  
is known for some of the loudest performances known to man. After this  
record, they will also be known for playing some of the most soulful, heartfelt  
music around. J Mascis, Lou Barlow and Murph have been crafting their  
fine form of dynamic raw edged soul just for you. Dig the dig.

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# UNIVERSAL CONGRESS OF



**UNIVERSAL CONGRESS OF: Universal Congress Of** Rising like a worldly snake  
from the ashes of Saccharine Trust, Joe Baiza the man who evokes the true "Bop"  
spirit just standing around, punches his "Universal Congress" right into his brain.  
The Congress will simultaneously pull your head apart and put it back together  
just right. The two songs on this inviting record are a must for all fans of masterful  
guitar playing. SST 109 (LP/CA \$7.50).

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# NEW RELEASES

# PLACEBO RECORDS



## PLA-023 MIGHTY SPINCTER

**"In the Kingdom of Heaven" EP/Cass . . . . . \$5.00**  
With Spincter's original singer dead from a car wreck after the first EP and the original bass player replaced after being hospitalized with Aids, this EP precedes the institutionalization of lead guitarist Doug Clark for insanity and contains his final Spincter performance. "In the Kingdom of Heaven" is the newest offering from the band who's members never seem to live past the age of 25.



## PLA-901 MIGHTY SPINCTER

**"Deter" 7" EP . . . . . \$3.00**  
Seven of the hardest, grasiest inches to come barreling down the Hardley Highway in a long time. Shimmering explosive punk metal dished out in four movements. Sounds like Venom and Christian Death played backwards through a jet engine. By the end of this one you all should be fully constricted. Featuring Fag Bar and Extremator.



## PLA-013 MIGHTY SPINCTER

**"Ghost Walking" LP/Cass . . . . . \$7.00**  
The Double E P title isn't just some marketing gimmick. The split is obvious. From the misanthropic scatology of "A Waltz in Hell" to the gothic grand of "Ghost Walking," Waltz in Hell takes the listener on a perverse tour from "Chinatown" to "Sodom" and all private booths in-between. Ghost Walking explores the metaphysical aspects of the spiritual reflex.



## PLA-016 MIGHTY SPINCTER

**"The New Mason Family" LP . . . . . \$7.00**  
The long awaited second coming. An intense interplay of bass, guitar and drums which comes together with the strength and of a Spiders Web. Originally available only by perception but now this record can be had by anyone with the balls and the bucks. A tribute to the spirituality of violence and required listening for anyone who aspires to grandeur. Produced by Alice Cooper.



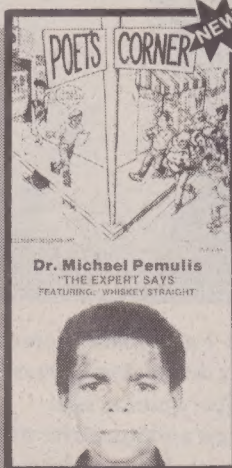
## PLA-021 DRY LUNGS II

**"International Industrial Sampler LP/Cass . . . . . \$7.00**  
You've made it this far, you should be able to figure out that this is the follow up to the successful Dry Lungs compilation. This time the styles included are diversified from calming ambient sounds to fall apart at the seams rock. Featuring Severed Heads, Controlled Bleeding, Jarboe, Monochrome Blue and more.



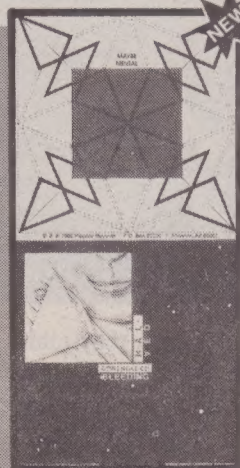
## PLA-015 DRY LUNGS I

**"International Industrial Sampler LP/Cass . . . . . \$7.00**  
17 track international sampler focusing on some of the more extreme artists of the power-electronics/industrial field. Compiled by Paul Lemos of Controlled Bleeding featuring Maybe Mental, Jarboe, Merbow, John Duncan, Problems, Controlled Bleeding, and more. A must for experimental fans. If not, this ain't a bad place to start.



## PLA-022 POETS CORNER/DR. PEMULIS

**"The Expert Says" LP . . . . . \$7.00**  
A shared album. Two writers taking different routes to the same end, using music to make very social observations on the state of the world. Poet Pete Cannon uses the backdrop of neo-funk bop big-band jazz to comment about the vicious cycle of ignorance which flourishes in Reagan's America. Dr. Pemulis is a 1980's everyman coping with the daily struggles of work, bills, and life in general, all the time holding to his country folk muse.



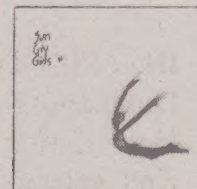
## PLA-020 MAYBE MENTAL/CONTROLLED BLEEDING

**"Ritual" LP . . . . . \$7.00**  
Two of the best post-industrial experimental whatever-you-want-to-call-it outfits split this 1987 LP. Paul Lemos contributes compositions to this side of the LP which drift between Gregorian like chants and chamber/choral inspired pieces ending with a dance floor workout. Maybe Mental's first extended vinyl offering 5 tracks which range from industrial din to melodic and natural sounds culminating with the exotic-medieval dirge of 1313 A.D.



## PLA-024 SUN CITY GIRLS

**Horse Cock Phopner LP/Cass . . . . . \$7.00**  
The Sun City Girls third LP offers up a surprising vocal assault that will leave you feeling like you've just had sex with a cripple. If you liked their first two albums you'll just love this, if not you'll love it anyway. Recommended by Larry Flynt's wife, Nancy.



## PLA-701 SUN CITY GIRLS

**"Deter" LP . . . . . \$7.00**  
Fucking unbelievable mind scrawl from these guys. Like being left in Death Valley drugged out of your mind, to be chased around by Captain Beelheart with a cattle prod all the way to the Grand Canyon then splattering on the bottom while thousands of tourists laugh. A harbinger of third-world supremacy to come prophesized by "Uncle Jim." 17 tracks of pretty musical shit here folks including Caravan of Scars, Uncle Jim, Himan Boy, and more than you can possibly hope to comprehend in 45 minutes of listening.



## PLA-010 SUN CITY GIRLS

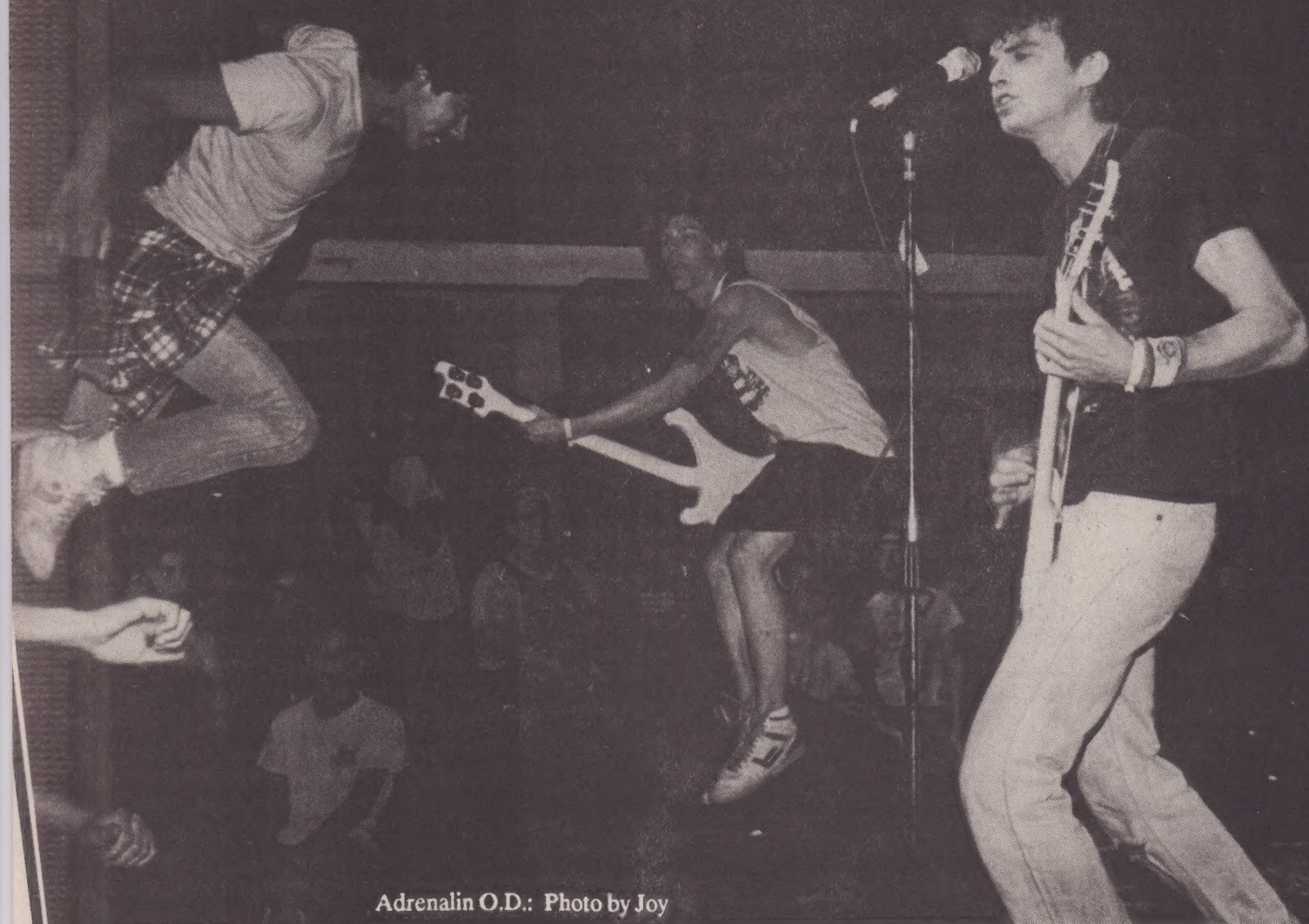
**"Broth of Miracles" LP . . . . . \$7.00**  
Mo Khadafy's favorite band return for a second set of songs that fuck you right between the eyes, with 'is middle-eastern melodies and rhythms which punnah' traditional conceptions of time into dust and leave you permanently unwilling and unable to work. First it was syphilis and now something far more sinister from the orient.

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PLACEBO RECORDS, P.O. BOX 23316 PHOENIX, AZ 85063



# Live Garbage:



Adrenalin O.D.: Photo by Joy

## **Underdog, Adrenalin O.D., Dagnasty, Vandals at Fender's Ballroom**

I hadn't planned on going to this show - the concept of voluntarily subjecting myself to insufferable heat and the stench of hot vomit made me want to stay home. Somehow, the prospect of a weekend night with the tube didn't appeal to me any more, so I ended up in this place unarmed and expecting close to the worst.

**Underdog** were on when we arrived at the scene. NY's newest wave in hardcore didn't really strike me as particularly innovative or ground-breaking but they did have a lot of "youthful energy." Lots of fun and quite a few people knew their stuff enough to do the mosh-a-thon. They did a **Negative Approach** cover, and I felt old.

Ahh . . . **A.O.D.** What **A.O.D.** lack in musical sophis-

tication they make up for in pure maniacal thrash and matching humor. They did an **Avengers** cover of "Second to None" and I didn't feel quite as old.

**Dagnasty** were up next and were everything I expected: clean, fast, tight, powerful. Doug and Brian made full use of their cordless guitars and were all over the stage. Still, they seemed to lack a certain bit of freshness and spontaneity that the previous bands had. They seemed . . . too rehearsed. Still, "Can I Say" and "Never Go Back" sounded hot.

Couldn't stomach the **Vandals**, so we made an early retreat for apple pie and coffee. Wow. An unpacked hall, no hassles from security, no hordes of bald people with big shoes, good bands . . . a good show all around. I could just get used to this.



## THAT PETROL EMOTION at the Roxy, 21 Oct 87

Last year a friend in the UK sent me a tape of the **Petrols**. It didn't take me long to realize that they are the greatest thing to hit pop music since the **Buzzcocks** pumped out all those keen hits in the latter portion of the 1970s. The thing that always bugged me about Pete Shelley and his buddies was the corny lyrics...who ever really cared that Pete's heart was broken and his bootie was busted? It's those catchy pop hooks that got me. The **Petrols** have those

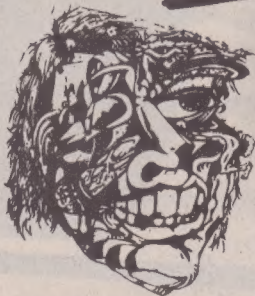
hooks, and they don't have any sappy lyrics to hinder their progress on the path to godheadliness. These blokes actually have an inkling of what's going on. So, what about the show? Fucking great is what I say. What else can you say about a band that just gets up there and plays the great tunes? There're no gimmicks, no crap, no bogus attitudes. The idea is just for everyone present to have a good time, and we did. They started out with a blistering version of "Split!", and it got better from there. Incredible. ---Brian



Photo by Brian

## THEY'RE BACK AND OUT NOW on **TOXIC SHOCK**

### **ZERO BOYS**



### **VICIOUS CIRCLE**

#### The **ZERO BOYS**.

Vintage hardcore/pop/thrash from Indpls. "Vicious Circle" LP remixed/remastered with 6 extra tracks (7 extra on cassette) with first 500 on clear blue vinyl (thru Toxic Shock Mail Order/Distribution only). LP/cass \$6 ppd. 3 color ZERO BOYS t-shirts are \$8 ppd. Booking info: 317-253-8108.

**AROUND THE CORNER:** the second **th'INBRED** album, "Kissin' Cousins" produced by Paul z Mahern.

Available in finer stores everywhere! Distribution by: Toxic Shock (714-626-3090) or Caroline, Deluxe, Dutch East, Important, Jem, Kaleidoscope, Pipeline, Rough Trade, Sounds Good, Swingline, Systematic, Twin Cities. In **Europe:** Bunker, Semaphore, Fun House, others. **Japan:** Kand America. Or thru **TOXIC SHOCK** Mail-Order.

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In Southern California Toxic Shock sponsors **MAXIMUMROCKNROLL** radio every Sat 1 AM (late Friday night) on **KSPC 88.7 FM** which serves Pomona Valley, and parts of San Gabriel Valley, Orange County and Riverside.



The **HICKOIDS**. Hardcore/country from Austin, Texas. Brand new "Hard Corn" 4 song 7" EP on Budget Ranch (\$3 ppd). Also re-mastered "We're Only In It for the Corn" LP (first 500 on yellow vinyl). Cassette includes the "Hard Corn" tracks (LP/cass \$6 ppd) **HICKOIDS** 2 color t-shirts now available for \$8 ppd. For booking info call: 512-443-6753. Do it now!

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**THE RAMONES, at Cal State Northridge - September**

Do they really like puttin on the hits or do they just wanna be good to us? I hope they love doing it because I don't want to see them stop. **The Ramones** were fuckin great. What more can be said about the originals that hasn't been heaped on their leather-clad backs before? Only one more vote cast for their ascension to the chain-saw pop throne.

The band played well over 90 minutes at a steady excitement level. They played all their hit songs - both old and new - which sounded better than any damn record, and kept up an intense pace. No disappointments here. If you have yet to see the greatest rock band of the past 10 years, then you ain't worth the shit you have for brains.---  
by Brady

Bodies suspended in sky, slow drone pulls feet into  
Psych submission

Sound surrounds, green, red, purple  
Above orange filter eyes bleed out silent films  
Bodies slam high into ruffle set straight  
Officer observes with bounty in sight --

**OHIO STATE POLICE**

Decapitated face squashed like a tomato in sports car  
The occult, death, life, witchcraft  
Sex, drugs, tribal release into cosmic spearhead  
Radiation release toxic fume cloud  
Stuffed animal with red, green skin  
Texas Chainsaw Massacre  
Shattered and ripped, childhood sacred cows are  
Sacrificed for psychotic submission



Photo by Joy Aoki

**Butthole Surfer transition vortex swirl** (Butthole Surfers at the Fillmore, Nov.)

Poking universal flying saucers creeping through bullhorn fog

I twist, and twist and twist, and twist, and twist, and twist

Shiva's arms flash around me, 10, 15 feet high

Stage heaven paradise

Green and red sex monsters sound texan mantra

Flashing, flashing, cold smoke from bullhorn fog  
melts sweaty air

**Preprogrammed bliss and chaos:**

Krisna was there, Bhudda was where, Lao Tsu was a flare,  
Moses was inflated, Abraham was sedated, Mohammed  
was a bolemic,  
and Jesus didn't care.

Satan? Satan did it?

Enter into your silos now, jelled brains,  
and blast away onto polkadot sky-smoke.

By Ant



# HONOR ROLE

**A**fter we were sent packing by Scratch Acid, the only thing left to do was try and find some other band to bide our time with. Honor Role just happened to be hanging out that night with tour mates C.O.C. in front of the famed Whisky-A-Go Go. After a quick introduction, Thomas and Brian launched the band into a patented Ink Disease impromptu interview.

The band has a post punk sound of texturally thick and layered noise. Honor Role combines the best in vitality of a young hardcore band with progressive music. To their credit, they have released a couple fine e.p.'s and an excellent (a termed not used loosely) album.

**ID:** You're from Richmond...

**ROBERT SCHICK, (VOCALS):** Richmond, Virginia.

**ID:** And how long have you been together?

**ROBERT:** The band itself started four years ago. I've been in the band for three years. Chip's been in the band for...

**CHIP JONES (BASS):** A year and a half.

**ID:** How did you get the name Honor Role?

**ROBERT:** The guitar player Pen just thought it up. It was just a nothing name that he saw on the blackboard at school.

**ID:** What do you do in Richmond beside the band?

**ROBERT:** Well, I work at a record store called Plan 9.

**CHIP:** I work at a record store called Same Goode.

**ROBERT:** My brother Steve, the drummer, is a chef's assistant at a Marriott (hotel) there and Pen doesn't work. He does the record stuff.

**ID:** How was the tour?

**ROBERT:** Riding with C.O.C. and the Alter Natives has been great, because it's been giving us a chance to get away from each other and be together at the same time.

**ID:** Have any real unusual things happen?

**ROBERT:** We were supposed to play in El Paso, and we had played in El Paso in September at a place called Sound Seas. When we got there this time they said the place had burned down the week before and they

scheduled the show fifteen miles out of town on a wooden stage in a pig farm. We pulled up there, and C.O.C., and the Alter Natives, and there were like a dozen people, and two dozen small farm animals, pigs and cows, and this P.A. set up. There was nobody there and no way to get there. There was no promotion for the show and we just said, "No way. Just forget it." Then we went to Mexico at night instead. The promoter was kind of slack, but he didn't mind not doing it. He would just assume not do it. **ID:** How about your sound, would you say you fit in with certain bands and have certain influences, or are you coming from a totally different direction?

**ROBERT:** Stylistically if you listen to us, C.O.C. and the Alter Natives you

see quite a difference in the bands. I think it's good for that reason. I don't exactly compare us to anybody in particular, because, as you can tell from the record there are a bunch of different sounds, not just one. The creativity of the band is like a block of ice melting, as far as I'm concerned, because it goes all directions. We don't know what



Honor Role Photos by Bob Durkee



the next song is going to sound like. It just comes out. We don't limit ourselves stylistically to any one thing. The band itself may have started out as a hardcore band, but it would be foolish to limit it as that. Even then there was more to it than that. I just consider it musically, basically just hard rock.

**ID:** any interesting stories about the lyrics, or how they came about?

**ROBERT:** I write all of them except for one on the album that Pen wrote and one that I wrote with two other people, but they're just pieces of fiction that come out of my head.

You hold these ideals so strongly, and then some people reflect on them and other people don't, and you wonder what's going to happen, five-ten years down the road when you become more established or take these ideals to there limits.

**ID:** So, do you see some of that in yourself?

**ROBERT:** Sure. Yeah.

**CHIP:** I think everybody does. It's just a matter of changing of goals and shifting ideals.

**ID:** Do you think they still fit with the old ideals or have you given them up?



They're not supposed to mirror a life. It's just a piece of fiction that comes out. A mind set. It's not like reading a newspaper or something like that, and I don't take things from something as obvious as that. They're human experiences that I think of in my head, and that's where they come from. "Purgatory," is one that people ask about, and "Purgatory" was the single. "Purgatory" is like thinking about all the things you believe in when you're younger.

**ROBERT:** No, I don't think I've given them up. It's just a question of taking what you think is really important and separating the superficial stuff from it. It's to maintain the same thought and same idea. You want to become an intelligent person and to experience the scope of human emotions and human experiences, and still try to get to have a meaning in them. To still try and make things inside yourself and the few people around you better if you can.



Obviously you can't go out and change the world or write politics that are going to influence national policy or international policy, but you can try and change yourself, and that's the best you can do. That's the most you can hope for ever.

**ID:** So, is there anything unique about Richmond?

**ROBERT:** Well, the music scene in Richmond is really good right now. Chip and I, and my brother Steve are all from Indiana. We all grew up in Indianapolis, Indiana and moved to Richmond about four years ago. I like Richmond quite a bit, and some of the bands there are really great. The **Alter Natives** are real good, and a group called the **Orthotonics** are real good.

**CHIP:** Incredible.

**ROBERT:** They're more like avant-jazz. The **Good Guys** are like a ska/soul/rock band who are pretty good. Always **Agust**, who have a record out do their **Greatful Dead** type thing. There's **Unseen Force**, who came out here and played, but they don't exist any more. There's just a wide scope of bands and it's really good, because these bands have existed long enough to start putting out records, and getting national interest.

**CHIP:** There's a wide diversity in music styles in Richmond too, which is really cool. We don't have a Richmond sound, like the D.C. hardcore thing.

**ROBERT:** Or even an Anthems Georgia pop thing, or a west coast sound, or anything like that.

**CHIP:** It's a complete melting pot, and I think the melting pot of bands in Richmond has created diversity within each band too, because it promotes diversity.

**CHIP:** And there's a great crossover in the crowds too, which is really nice to see. It's nice to see someone come to our show and get into it and then see the same person at a **Good Guys** show bopping around having fun, and see the same person at an **Orthadonics** show just sitting down watching.

**ROBERT:** There isn't enough people to establish different factions inside the general music scene.

**CHIP:** It also helps relieve tension between cliques and all. You never see fights at shows.

**ID:** What about the direction you're going in, do you see any goals for the future?

**ROBERT:** What we plan to do is go back to Richmond, write some more songs, and do a single. And have that out by hopefully the beginning part of summer, June or July, or something like that. Then, when that's done, try and start on another album. Then do another tour sometime. We have to go back and play on the East coast and Midwest. We haven't really done the East. We've only been to New York once and Baltimore a couple times. That's going to be the big thing. People are starting to get interested, the record's starting to sell and get played on the radio. So, now we need to go out and promote it.

**ID:** What do you guys think of L.A.?



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**ROBERT:** I hate driving around everyplace, but I like it when you get there.

**CHIP:** I'd like to come here and take a vacation and just hang out. Coming out like this you really can't do what you want to do, because you have four people or twelve people trying to decide what they as a group want to do. We only have two vehicles.

**ID:** Did you visit anyplace like Disneyland or something strange like that on this trip?

**CHIP:** We went roller skating in Oxnard on Sunday.

**ROBERT:** Yeah, we played at a roller rink in Oxnard on Sunday. We came there early and they said we couldn't unload until five o'clock, so we all went roller skating for three hours.

**CHIP:** That was fun. We did the Hokey Pokey, and Simon Says...

**ROBERT:** Last tour we went to places like Lucas Kansas and saw all these great concrete sculptures.

**ID:** Where else did you go last time.

**ROBERT:** We came all the way out here. We played at Raji's and we played in Portland, Salt Lake City, Denver, and Lawrence.

**ID:** I didn't know you came out here.

**ROBERT:** Yeah, nobody knew. See, we found out we were playing Los Angeles the day of the show.

**CHIP:** We played to a lot of people who wanted to see us, like friends, acquaintances, business associates, I guess, but we didn't play to a crowd or anything.

**ROBERT:** Yeah, we got to play to a crowd this time. It was really good. It was more than twice as many people as we ever played to before in one place.

**CHIP:** Three times...

**ROBERT:** I don't know all the ins and outs of Golden-voice or Fenders and things like that. We had a show and came out here and played it. I wasn't exactly excited about the bouncers on the front of the stage, or all the fighting going on, or even the exhorbitant door price, but we got to play and people who wanted to see us got to see us.

**ID:** Did you guys ever think about doing a video?

**ROBERT:** Yeah, we're supposed to. I'm not sure what song though. Maybe "My Place" or "Purgatory." We have a friend in Richmond that wants to do it for us. So, we'll probably do one this spring or the summer time.

**ID:** Is it going to be a concept video or just straight live?



**CHIP:** Doug Dobey is our graphic realizer. We just tell him that we need a cover, or we need a flyer, and he just does it. We don't really ask any questions and don't put any limitations on him. So, he's got all the freedom in the world with us. So, we are just going to do the same thing with the video, and just let him do it.

**ROBERT:** He's the one that's done all our single sleeves and all our album sleeves, and he does most of the posters for our shows and stuff.

**ROBERT:** He's really fantastic. He's like the best person in Richmond to do it.

**CHIP:** He's the bands' best friend.

**ID:** Is there anything you always wanted to say?

**ROBERT:** What did we always want to say, Chip? Everytime people leave these big open ended questions? Like make a statement that will mean something to everybody. So, we just end up on the spot...

**CHIP:** We usually end up saying nothing or making a fool of ourselves. I thought of something the other day, time is a great healer. How's that. Is that canned or should we scratch that.



**ROBERT:** That's good Chip. You've got a future in greeting cards.

**ID:** Maxwell Smart.

**CHIP:** I said that to a friend of mine who was in trouble, "Time is a great healer."

**ROBERT:** Hopefully, in time we'll come back and play again.

**CHIP:** Maybe by then we'll have a song called "Time is a Great Healer."

**ID:** I missed your show, because I had something to do, and besides I don't like Fenders.

**ROBERT:** Well, hopefully we'll play some different places next time.

**CHIP:** Fenders isn't the type of place I like to play. At least not with that crowd, that's for sure. There was like three dance pits going on at one time. During the whole C.O.C. set there was this massive fight roaming around the club.

**ROBERT:** People seem more interested in watching the fight than the band. I was sitting next to the stage watching C.O.C and this fight breaks out and they just go right over to watch it. It's just like anything else. People with their allusions of being different and things like that. They want to see fights like anyone else. It's crazy.

**ID:** It's a show of strength like macho posing.

**ROBERT:** Yeah, exactly.

**CHIP:** (They are) the same people who slow down to look at car wrecks.

**ID:** Is there anybody you guys want to meet?

**CHIP:** We really don't want to meet anybody.

**ROBERT:** Oh, Pen wants to meet the **Stickmen**. There's a lot of different people I want to meet.

**ID:** It's a question that was in another fanzine that asked, "Who do you want to be stuck in a elevator with?"

**CHIP:** I'll get myself in trouble answering that question (he laughs)?

**ID:** People can take it very different ways?

**CHIP:** I was thinking about it in the wrong way probably.

**ID:** Well, what's the wrong way?

**ROBERT:** Henry Miller.

**CHIP:** And Kurt Vonnegut. I think I'd like to meet Kurt Vonnegut. Mostly when I want to meet people and I do I'm usually disappointed, because...

**ROBERT:** You expect them to live up to this illusion of strangeness or genius and they never can, because they are just regular people who have these bursts of genius, that don't carry over into regular life. How can you get excited about something as mundane as seeing someone on the street.

**ID:** Are there any bands you saw on tour that you really liked?

**CHIP:** **Scratch Acid**. I saw **Scratch Acid** for the first time in my life. I'd like to have seen **Husker Du** in 1983 or '84. That would be nice. I don't know if I'd want to see them now.

**ID:** Have you guys played with **firehose**?

**ROBERT:** Yeah, we played with **firehose**. They're real good also. They are kind of friends of ours, because we played with the **Minutemen** a couple times when they were still together. Obviously **The Replacements**, **Soul Asylum**, **Agit Pop**.

**ROBERT:** **Scratch Acid's** been the best this time, but we haven't seen that many bands this tour.

**ID:** Is the band pretty permanent?

**ROBERT:** Well, it comes and goes. It's mostly pretty serious. Last time we didn't get along so well, but it seems like it will probably carry on.

**CHIP:** It seems like we've come to far to give it up, because we are right on the edge of being able to do something real.

**ROBERT:** Yeah. It's like we've been doing this thing for ourselves and our few friends for a long time, and now we're finally getting to the verge where other people will hear us and be able to like us and enjoy us. We won't get stuck playing shows for people who don't like us. We'll be able to start dictating terms on who we can play with and where people can come and see us. And get in the magazines so people can know who we are and what we are about. This is just exactly the point where we should keep doing it. To give up now would be a great loss.

**ID:** Do you want to give an address where people can write you?

**ROBERT:** Sure: Plan 9 Records / 3002 West Cary St. / Richmond Virginia, 23221.

**CHIP:** Here comes Pen our guitar player.

**PEN:** (He enters their van) How you all doing?

**CHIP:** Who do you want to meet, Pen?

**PEN:** **The Stickmen**.

**CHIP AND ROBERT:** We already said that.

**PEN:** Should I give Biafra a record?

**ROBERT:** Sure, why not?

**PEN:** And I need to give David Yow a tee-shirt, because I promised him that. Should I give Biafra a tee-shirt or not? If he wants one he'll be there in San Francisco, man.

**CHIP:** He's not going to wear it.

**ID:** Do you have any guitar heroes?

**PEN:** I like the guy from **the Stickmen**. I liked D. Boon a whole lot. Woody from **C.O.C** is incredible. This guy named Gary from a band called **Stillborn Christians** is a really incredible guitar player, from North Carolina.



# ANGST

After three years in the planning, an Angst interview finally took place in the band's well traveled van following their rockin' show at the Anti Club. As always, the topics discussed were strictly of a politically pertinent nature, designed to aid our reader in making for a better tomorrow. Present for the long awaited Angst / Ink Disease summit were Joseph, Michael and Jon, representing the band and all of humanity. In our corner were Brian, Thomas and Steve, taking the side of quality men's wear.

**JOSEPH:** The first question is how old is God and where is Marymount...old and in Los Angeles. Is that right?

**The Band:** Yeah.

**MICHAEL:** So, what do you win?

**JON:** Some crummy furniture!

**JOSEPH:** I win some fucking naugahyde stuff and real wood, should it occur.

**ID:** So, you just recorded an album down here?

**JON:** Yeah.

**JOSEPH:** For the record, I want to say it's May 1st...it's May Day, hit the dirt. It's May, (and) we just got done recording.

**ID:** Is this going to be the ultimate Angst record?

**JON:** It's going to be the ultimate experience until the next Angst record... ULTIMA 2.

**JOSEPH:** "Angst Comes Alive" box set. We'll sell 40,000,000 copies, and in two years you won't be able to give them away for 50 cents. Isn't that how it works?

**ID:** That's right.

**JOSEPH:** Is it the ultimate? What is it, Jon?

**JON:** It's ultimateski.

**MICHAEL:** It's a very good record. We keep progressing as musicians... regressing.



# ANGST



Joseph: We're working with Vitus Matare. He used to play in *The Last*. He's a real nice guy and he tends to have a pretty good ear for things, and he has his own studio, which helps. He's a real casual guy and has a sense of humor, which helps a lot with us. I think the overall sound is better and I think the songs are good. We don't really have any direction and I think maybe that's been our problem. We can't keep up with these trends! Jon,



Jon, Joseph, and Michael: Photo by Naomi Peterson

there's gonna be a '60s revival, mark my words man.

**ID:** So what period do you belong to?

**JON:** '80s all the way.

**JOSEPH:** No, '90s...rock of the '90s.

**JON:** We belong to the moment, like the wind. Can you print that? We're heavy, we're poetic.

**ID:** So, have you been on a nationwide tour?

**JON:** Twice. All the way around the country and back. 25,000 miles in one year we did...in this van.

**ID:** What was the most unusual thing that happened on these tours?

**JON:** I went to jail for a pipe...

**JOSEPH:** And an empty film cannister.

**JON:** And he didn't find the 3 ounces of pot under the dashboard after he tore the whole truck apart and came out with some turbinado sugar (you'll have to look that up) and some golden seal (you can look that up too). But you don't have to print all this. Also there was another time in Minnesota when I had a soup and a sandwich and I asked the woman, "Do you have any espresso?", and she said, "That IS the special." It was my accent. She thought I was from California.

**JOSEPH:** Back to the arresting thing, it was great because the worst part of it was Jon didn't even have any pot. He really wanted some pot. Well he had some crummy weed, he had the 3 ounces of shit under the dashboard. But then the guy arrests him for an empty film cannister and says, "What do you think I am, some sort of a hick cop?!" This was in North Carolina or Virginia. "You think I'm a hick cop?!!" And the guy was 2 inches from a big-ass bag o' weed. So he sort of answered that one for us.

**JON:** Then we lost our reverse gear in Texas but we didn't care because we were headed West and we didn't want to back up anyway. It was flat and straight and we just go straight and flat.

**JOSEPH:** Then when we got pulled over the day after in some god-awful place...North Carolina. Nothing against the people in North Carolina, but you go through Virginia. Jerry Falwell's from Virginia. Heritage U.S.A. is in North Carolina. So anyways, that sort of gives you an idea. Then Jon gets pulled over, because we hadn't washed our van. We were doing an experiment. We hadn't washed our van since the previous tour. It's been a year since we washed it.

**ID:** Is it dirty or did it have spray paint on it? It's not the Flipper van?

**JOSEPH:** No, we don't like to spray paint it. We want to look like your average el rod local everywhere we go. That's why there is primer...

**ID:** It still sounds like you got pulled over quite a bit.

**JOSEPH:** Right, because you couldn't see the license plate. So, Jon got pulled over the day after we were arrested. The guy says...

**JON:** "Sir, you want to step out of the truck please?"

**JOSEPH:** And he's real buttoned down. If you've ever seen Southern cops they're real clean, buttoned down kind of guys.

**JON:** So, I step around to the the back of the truck, and he says, "You made an illegal turn back there." I said, "I'm just lost and I'm trying to get the hell out of town, man." He says, "You're not from around here are you?"

**JOSEPH:** Nope.

**JON:** I'm in North Carolina, I got a California license plate, I'm driving around at three in the morning...no, I



live around the corner. I'm just doing this for the hell of it. "Yes, I'm not from around here. No, I'm not Sir." "Well, okay." He goes back in his truck and I go back in my truck. He comes back to my truck.

**JOSEPH:** The whole time I'm in the back listening, because I thought we were going to die.

**JON:** "Sir, if you want to step out again." So, I step out again, and he takes me to the back of the truck, which is the scene where last time I got the handcuffs put on me. This time he says, "You can save yourself a lot of trouble if you wipe off your license plate." So, I wipe off the license plate really fast, and nice and clean. Then he says, "Are y'all in a band?" "Yes sir, we're all in a band." "What kind of music do y'all play?" And I said, (there's a pause and they all laugh) "Well, it's like spiritual stuff, you know. Revival sort of music."

**ID:** You should have said, two kinds: country and western.

**JON:** No, not in this town. This is revival- bible belt.

**JOSEPH:** Jon says, "Spiritual." The cop says, "What do you mean?" Jon said, "Revival music, you know," and at that point I thought we were going to die.

**JON:** I thought we were all going to jail. Well, they let us go and the next day Michael put a big crucifix on the front of the truck with duct tape and they didn't bother us anymore. Until in Georgia, it's dark and scary, and there is all this shit hanging off the trees, and it feels like they're going to grab you, and there are people down there that don't know anything, and they can't watch MTV, because it's not allowed. They literally do not allow MTV. You can't shoot pool on Sunday. You can't drink anywhere you shoot pool.

**JOSEPH:** That's in Coventon, Georgia.

**JON:** I go in this nice little town one morning, in the town square, and go in this drug store. They're all drinking coffee and having a nice time, and I say, "Good morning, good morning," to everybody. And they are looking at me like I'm some kind of alien. Looking at me like in "Deliverance," or "Easy Rider." I've seen all those movies. So, I left. I didn't know what was wrong with me, until I found out it was five o'clock in the afternoon. They had all been sitting there all day. They'd been up since five in the morning, right. I walk in at five in the afternoon for my morning coffee and some stamps to write my mom a post card. I said, "Good morning," and well, I was glad to get out of that town.

**JOSEPH:** And the end result of the story is that we still have the crucifix on the front of the van, and we haven't washed the van yet. But we did rub the dirt off the year and the month stickers. So, they'd be sure that we were legal now, because we weren't legal at the time.

**JOSEPH:** The weirdest thing happened to us. This guy came up to us and said, "I @\*%\$ Here now get down guitar." He stares right in our face. That's the truth. We just said yes. Later the guy was sitting in the back. They fed this guy beer to clean up the ash trays in this club in North Carolina. So, we come back there and he's sitting

in a chair, and he's peeing on himself. We decided to move all our gear out of there. It was kind of uneasy trying to sleep in the back room with some guy peeing on himself. And he wasn't like some stereotypical derelict or something. It just seemed like he was from a vertical plane that we weren't from.

**JON:** Some guy... Where was it Spokane... We played our gig and he was sitting there. The guy says, "Hey, why don't you all set up?" I said, "What?" He said, "Why don't you all set up here." I said, "We just finished playing. We broke down and we're leaving town." "You all on tour?" "Yeah." "Why you all on tour." Why am I here. I mean, get the fuck out of town. "I don't know why I'm on tour." To make money. To be famous. "You all should set up here." "What do you mean set up here?" "You know, every Friday you guys could play here."

**JOSEPH:** "You're good. You could make money."

**JON:** We could set up here in Spokane...

**JOSEPH:** Spokane, where they have seven kinds of local beer, and that's sort of the end right there.

**JON:** We could tour the back country and shoot elk (laughter). That's a lot of fun up there. God damn, we could drive down to Portland once and a while and get some fun. What's the next question?

**ID:** What's the Angst diet?

**JON:** Angst diet? It depends on where we are (laughter). You know when it gets desperate on the road Denny's looks like heaven. Denny's is like a nice little hospital. It always looks the same. You can go in there at four in the morning completely dragged out. Look like hell.... "Good morning. Hi, would you like some coffee?"

**MICHAEL:** They're nice, clean and smiling.

**JON:** They're nice to you. They all look the same. You don't have to change your environment. You know, it's scary when you go somewhere you don't know.

**MICHAEL:** And the menu is the same all the way across the country.

**JON:** Yeah, and the uniform's the same, everything's the same. You are comfortable. You're at a nice place where you know everything around you.

**ID:** Kind of like the House of Pancakes?

**JON:** Yeah, but that's not quite as good. Denny's is kind of expensive, but damn good.

**ID:** Have you ever heard the story about the Denny's menu, about how everything's in pictures for illiterate people. All you need to do is point to what you want.

**JON:** Sure, I believe it. That's funny, because the waitress is illiterate probably.

**JOSEPH:** We got to know the Denny's menu real well. Then they had a new one with white diamonds on it. That was really attractive. Michael and I stopped at Denny's on the way down to L.A. This guy hands us this menu. It's called a fast menu.

**JON:** And it didn't have what we wanted!

**JOSEPH:** Michael's like, "Where's my chocolate decadance?" He was looking for the desert. This was the test menu that they were only using in three Denny's. One



of them is on highway 5 in California. So, anyways we sat there for twenty minutes and didn't get any service. But we did get little cards to rate the service, but they didn't give us a pen to fill it out. So, that's sort of the end of that story.

**JON:** We don't endorse Denny's or anything. Actually, when we are home we eat granola mostly.

**JOSEPH:** We eat good when we are home. We eat health food.

**JON:** We endorse Exxon, Holiday Inn, Mobil...

**JON:** Good coffee, all you people that want to start a band.

**JOSEPH:** Not **Descendents** type Folgers blast off shit. We're talking about real coffee.

**MICHAEL:** When we go on tour we ususally travel with five or six cans of coffee.

**JON:** Yeah, don't buy Marshall stacks, buy Mr. Coffee, or something equivalent to that. Plug it in at any rest stop. You'll be glad you have it. This is some wise advice from a big time touring rock group.

**ID:** What is the offical **Angst** movie?

**JON:** "Karate Kid Part Two." That's the greatest movie I ever saw. God man. Part one sucked, and everything else was terrible that I ever saw, but that movie...

**ID:** Have you seen "American Ninja Part Two"?

**MICHAEL:** I haven't seen that yet. It just came out. Didn't it?

**ID:** Just today.

**MICHAEL:** Oh, I'll see that when I get home next week.

**JON:** I hope that's as good as the video game. We don't play video games. We bowl.

**JOSEPH:** We just spend our entire lives together. We don't socialize, that's our problem.

**JON:** That's our key to success. Don't socialize. The offical **Angst**. We are diverse in the band, because we do whatever we want. We're not a business or something. We're not like, okay this is our image and we can't do anything out of the image. Got to get a haircut or whatever... We just do what we want, so we're bound to be diverse. That was a serious answer.

**ID:** Have you ever tried to be image conscious just to see what it's like?

**JOSEPH:** No.

**MICHAEL:** We'd probably get sick.

**JON:** I was for about five minutes. Image conscious, everyone is image conscious no matter what you think. You always think about how you look.

**MICHAEL:** Look at Jon's hat.



Photo by Thomas

**MICHAEL:** Calistoga water.

**JOSEPH:** What are the worst things everybody hates? Oh, McDonald's. No we don't eat there, I'm just kidding.

**JON:** I ate at McDonald's once.

**JOSEPH:** Coffee's real important. Good coffee.



**JOSEPH:** Shhh. Man, this is going to be hell for this guy to fucking translate. He wants to be serious.

**JON:** Into Russian. Translate this into English.

**ID:** You can be whatever you want.

**JOSEPH:** We can be whatever you want. Can we be diverse?

**ID:** You can be introspective. I'm letting you.

**JON:** Can I be **Poison**? I want to join **Poison**. They're so cute. They're from Harrisburg. What a pit! HA. Nothing against you people in Pennsylvania, but it's all full of neanderthals, man.

**ID:** They were also on the Joan Rivers show.

**JON:** Yeah, it figures.

**JOSEPH:** Nothing against people in Pennsylvania, but fucking Pennsylvania is worse than North Carolina.

**JON:** Yeah, so there.

**JOSEPH:** I'm sorry.

**ID:** What kind of audience do you get?

**JON:** We always get one freak on acid (Joseph laughs). We didn't have one tonight though. We always get guys like dancing around. Then we get some other people that look like sort of weirder people that read too many books or something. Then you get some people that don't know what the hell's going on. They just show because there is a band there.

**MICHAEL:** Then there's always football players that have drunk too much beer.

**JON:** They love us.

**ID:** Do you love them?

**JON:** We love them, biblically.

**ID:** Does anyone expect something from you since you are from California?

**JON:** Probably. Who knows? **Angst** on SST? They show up, "Oh God, three dead guys," or something. Or, "Oh God, they're going to rip the roof off, man, with the heavy metal riffs." Yeah, they probably expect something like, we're all pot heads, or we're just drifting around on yoga, or who knows what. I never asked them really. They expect anything as long as it's loud and goes on on-time and gets off on-time. If they can get home and go to work they're happy. I love my audience. I'm so glad they come. I'll take anybody. My mom likes one of our songs. She even saw us play once.

**ID:** Just once?

**JOSEPH:** More than once.

**JON:** Yeah, but she's not on the beaten path, so to speak.

**ID:** Did she like you?

**JOSEPH:** Yeah she liked us.

**ID:** Did she listen to any of your records?

**JON:** Yeah, in fact... Well, your mom's not going to say she doesn't like you (laughter), but yeah. "Junior you're a nice kid, but God that music is awful. Don't you boys know any nice songs?" She loves me. She'd probably like you too. Do you play any instruments?

**JOSEPH:** She'd probably like you anyway. She likes nice guys.

**JON:** You can print that, "Our mother is very nice."

**ID:** So, I noticed Amnesty International stickers on your drum set...

**MICHAEL:** I played the concert solo.

**JON:** They gave him the stickers for playing the concert. He did a drum solo. He freed a lot of people that way.

**JOSEPH:** He was in the **Phil Collins** video. They said, "Here's a couple stickers."

**JON:** Yeah, Phil frees people all the time. I saw him down there...

**MICHAEL:** They gave me a peanut butter & jelly sandwich and three Amnesty stickers.

**ID:** So, are you the political one in the band?

**MICHAEL:** No.

**JON:** He's the political two in the band.

**MICHAEL:** Well, we are all political. I think Amnesty is a great organization. I think that, hopefully, if I have stickers on my drum set people will see them and think, "What is Amnesty International?"

**JOSEPH:** And ask stupid questions, like, "Oh, some stickers. Define yourselves."

**ID:** I read something that shocked me. Something about putting a kitty in a bass drum?

**MICHAEL:** I didn't do it (laughter).

**JON:** That was a chicken, I think.

**JOSEPH:** I'm innocent.

**JON:** Where did you read this?

**ID:** In Forced Exposure.

**JOSEPH:** And you believe that? You believe what those guys print? Fuck.

**ID:** I don't know what to believe.

**JON:** You read that shit? I didn't know anybody read that. I thought it was just put out for the people that write it. No offense, we love Forced Exposure. God, I hope I'm on the cover next month (laughter). God, that would rocket my whole ego to pieces. Yeah, they just want to read it.

**ID:** Is that the big goal of the band?

**JON:** Yeah, that's our big goal, to be on Forced Exposure.

**JOSEPH:** Yeah, but it has to be full color. That's it, man. None of this two or three color crap.

**JON:** After I spend all this money on these cool clothes I really want to show them off.

**ID:** You could be on the cover of Kerrang.

**JON:** At least.

**JOSEPH:** Yeah. Five Kerrangs or whatever to get a total rating. Rad rating.

**JON:** Shred dude.

**ID:** Do you guys have any heroes you've been influenced by?

**MICHAEL:** Superman.

**JON:** Oh God.

**JOSEPH:** Oh man, how long have you been doing these interviews? "Where are you from? Do you have any heroes?" (laughter)

(What do these guys expect...each question is as deep as the previous answer.---Ed.)

**JON:** My heroes. Cover the basics, man.





Photo by Thomas

**MICHAEL:** I like Gone, dude.

**ID:** Do you guys have chainsaws at home? Do you go bowling?

**JON:** Bowling yes. Now there's a subject that we like to talk about.

**JOSEPH:** Speaking of heroes, I'd have to say Wayne Newton is probably the single biggest influence on my life. And if you listen to our music you can hear it. (You know, he's right..ed.)

**JON:** Don't I get to say anything?

**JOSEPH:** Sure. Bowling.

**JON:** Bowling, man. God, I love to bowl. We bowled right around this whole country. We bowled up, we bowled across, we bowled down, we bowled South and North. We don't care what direction the lane faces, we bowl it anyway. We're the bowlingest band around. In fact, we'll challenge any band in the world. Every band in the world is probably reading this right now. Including

ones that have broke up and the dead ones. We don't care we'll play anybody. Bands that haven't even formed yet. You bring three balls... No, you have to bowl with found objects only.

**ID:** Do you bowl duck pins?

**JON:** Duck pins, goose pins...

**JOSEPH:** I don't like the found object action. I got a lump on my finger.

**JON:** He's got a lump on his finger.

**JOSEPH:** So, in any case, yeah, bowling. We played Salt Lake City once and we went bowling. Twenty four hour bowling lane. Real bowling, no computer-crap-scoring. It was real.

**JON:** So, if you want to bowl... It's not far from here. You just drive down the 405 and go like hell for about twenty...

**MICHAEL:** Take (Highway) 5.

**ID:** But do you have any power tools at home?

**JON:** I have a drill.

**MICHAEL:** I have a microwave oven.

**JOSEPH:** I have a drill. I have a saw.

Or do you have my saw, Jon?

**JON:** Somebody's got his saw.

**JOSEPH:** You've got my saw!

**JON:** No I don't. I gave it back with a new blade.

**JOSEPH:** Thanks for bringing that up (laughter). Fun guy... he buys me a blade and steals my saw.

**JON:** (he yells) I gave it back.

**ID:** Did you have any traumatic experiences growing up...

**JON:** Didn't you?

**ID:** ...that caused you to get in this band?

**JON:** Oh God, there's so many traumatic experiences. Where can I start? Ummm.

**JOSEPH:** Come on Jon.

**JON:** Man, no way, life was great. I loved it. I had nothing but fun my whole life. That's why I joined a rock group. I might as well just show everybody how much fun I'm having. I never had a traumatic experience in my life. Except (they all laugh), being arrested in Richmond... Having the cop the next night come up and say, "Sir, you want to step out of the truck please?" I just melted. That was the last thing.

**JOSEPH:** I think we all melted. That was pretty bad.

**JON:** Something about those guys that are so clean and so sharp, and the guy's younger than I am at this point. I'm getting old, and this guy's twenty-three years old. "Sir, do you want to step out of your truck?" "No. I don't want to step out of my truck. Jesus, let me go home."



# Sonic Youth



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ID: Well, don't experiences like that inspire you to write great music?

JON: Eeeeeeheh, sorta...

JOSEPH: You got to enrich your life, man.

ID: Who wants life to be boring? You got to be arrested and spend some time in jail. Get raped.

JON: It's true. But then on the other hand you see some picture of Madonna in jail... It's bullshit. She's copping on the image of being in jail, and being a roughian and a toughian.

JOSEPH: Where was that?

JON: They probably carried her to the set, and stood her up in front of the bars, and they took her picture. Then carried her away again, and put her in her limosine. I love Madonna. Madonna, if you're reading this, it's nothing personal or anything, but having been in jail you offended me by having your photograph taken behind bars.

JOSEPH: You don't know whether she's been in jail. But chances are...

ID: Her husband's going.

JON: She probably owns a few jails. Do you own any jails Madonna? We really love you.

ID: So, as an SST recording artist how come none of you have ever been in the October Faction?

JON: What is the October Faction?

JOSEPH: We never reached the status of rock God. I think we're just rockers now.

JON: We're just saints, I think.

JOSEPH: Maybe we've reached rock star status, but...

JON: I thought we were saintly.

JOSEPH: Oh, were we.

JON: That's near God.

JOSEPH: See, we're confused. We're just realizing we're a band, I think.

JON: What is the October Fest? Did we miss something?

ID: That's the SST all star jam.

JON: Oh, that's coming up. We're all stars. Ha, ha.

JOSEPH: Oh, yeah, we are.

JON: We never played there before, because we didn't know where it was, because we were sick, because Joe broke his nose, because the van broke...

ID: What do you do besides the band?

JON: Starve and wish we had some food.

MICHAEL: I carry people's luggage.

JOSEPH: Avoid work.

ID: Just carry it. I kind of like that.

JON: He just picks it up wherever he finds it.

JOSEPH: He makes three times as much money as any of us.

MICHAEL: I see 'em walking around San Francisco and I carry their luggage to their house.

JOSEPH: Some guy hands Michael a five and he says, "What's this? Asshole." And he spits on him.

MICHAEL: I have to work with the worst people in the world. They are all filthy rich. White.

JON: No, don't print that. When we're not in the band we tan ourselves in the Caribbian. We tour around in our

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sports cars and have lots of tall girls. I only like tall girls.

**MICHAEL:** I collect Porsches.

**JON:** Collect Porsches and tall girls. What else do we do. We have a hell of a nylon hose collection.

**JOSEPH:** I don't know man, I'm really tired of this shit. Everytime we come to LA it's the Hilton suite with 6 girls. Are you guys ever gonna get anything new? I'm really getting tired of this.

**MICHAEL:** We have all these guys coming up to us with ounces of coke..."Can I have a record? Pack your nose?"

**JON:** Well I know what happened to John Belushi and they're not gonna get me. They said, "You want a bungalow in the Wilshire?"..."No way man, I'm sleeping in the truck."

**ID:** That was the Chateau Marmont in Beverly Hills.

**JON:** Shit, I had the wrong place. I was gonna go there and do it, too, and then I would have been a fool. They said "WOULD-BE POP STAR DIES IN THE WRONG ROOM."

**JOSEPH:** If you're lucky.

**JON:** If I'm lucky. I'd probably fuck it up and live. Would-be pop star doesn't do anything important and doesn't even get in the paper. Why are we printing this?

**ID:** So, do you have a minimum per show now that you've been around for a few years?

**JON:** Minimum amount of money? (Laughter) Are you asking or offering? What have you got?

**ID:** So it's just a minimum amount of people. A band of your stature that's toured the country, done 25,000 miles in a van...

**JOSEPH:** We've done more than that.

**JON:** People don't tend to give a shit about that. They just say, "Look, we've got 50 bucks, do you want it?" But it varies. It depends who books it and what kind of a show it is. We'll play pretty much anything within reason.

**JOSEPH:** Obviously we'd like to get to the point where at least things are semi-organized. We'd like to make a living off of it, but we haven't gotten anywhere near that yet. That's a big misconception. We LOSE money. "Oh, these guys are on SST and they have 3 records out and they must be big rock stars." I don't mean to disappoint anybody but...

**JON:** I'm a rock star.

**JOSEPH:** Yeah, but we're not getting paid yet. We're not Poison. We're not Bon Jovi.

**JON:** Hey man, it's the idea. Those guys looked like that before they were rock stars, I bet. They had like, all that hair, and they were really radical guys and somebody came in and said, "You should be in a band man. You're really radical!"

**JOSEPH:** Usually when we tour we don't make anything.

**ID:** So is the video on the way?

**JON:** A video for what? Man, videos are for wankers.

**JOSEPH:** He doesn't like videos. I like videos. I like film...I should make that definition.

**MICHAEL:** I like videos, but we don't know enough beautiful women to be in them.

**JON:** That's right, we only watch 'em.

**JOSEPH:** We made our video so damn cheap just through connections we had with people that happen to have lots of equipment and things like that. They play it on MTV. We were watching this thing on MTV, our video, and going, "Man we're still nothing, we're broke, we have no money, what the hell's going on? We don't sell any records." MTV really likes our songs but they don't like that the production quality "is kind of low." Of course we had to hilariously roll on the floor, because there are no production qualities. What do they expect? You borrow your friend's camera...and that's true.

**ID:** Did you send in a video for Madonna?

**JOSEPH:** No, I don't have cable. But I would've.

**JON:** What happened?

**ID:** She had a song and you had to make a video of it. So they played 24 hours of her song straight.

**MICHAEL:** Jesus Christ...

**JON:** You mean you didn't even get to see her dance? What's the point of listening to Madonna if you can't even see her crotch? I mean, what the fuck?

**ID:** Well, there's a lot of fake Madonnas.

**JON:** Yeah there's plenty of crotches in the world. Videos are for wankers, man. You watch MTV and 90% of it is bullshit, ripoff riffs and a bunch of wankers sticking their tongue out between their fingers.

**ID:** Are you really popular in Europe?

**JON:** Yeah, they love us, we're going over there. We are, man. Print this in Belgium, we're gonna be there. We're going over in October, as a matter of fact.

**ID:** Solo or with another band?

**JOSEPH:** Solo action, we like to do things by ourselves.

**JON:** Who knows what they like over there? You probably have to have some silly image...cowboys or whatever.

**ID:** You can pass yourself off as an industrial band.

**JON:** Yeah, we'll bring some industrialists. They'll like us. They'll say (in nearly unintelligible neo-European accent), "Industry? Ya good. Come on in. What you make, steel? Cars?"

**ID:** You can put umlauts...

**JON:** Umlauts, there you go...

**JOSEPH:** Umlauts over everything.

**JON:** They love us over there. They must love us. They wrote all kinds of nice articles about us.

**ID:** Do you visit zoos in every city you go to?

**JOSEPH:** No, we don't have time to do that.

**JON:** Do we visit Jews? Zoos? I thought he said Jews. What's wrong with this guy?

**ID:** Do you visit Jews?

**JON:** Always. I go to a temple in every town I go to. Shit man, if you said "Jew" in Georgia they'd probably shoot you.

I'd be afraid. What was the question?

**JOSEPH:** We're into sleeping. Drive and sleep.



**ID:** What do you do when you get to a city...when you're in Raleigh, North Carolina?

**JON:** That's where it was! That's where the cop pulled us over!

**JOSEPH:** Raleigh! Oh my God!

**JON:** Here's how it goes. You get into town, you look around and find the club, you've got directions to the club. The people are there, maybe, then you have a sound check if you're lucky, and then you go and eat and you go back and hang around for a little while and then you do the show. You finish the show and get paid, it's like 2 in the morning, you get in the truck and you drive to the next town. Then you get to the next town like 7, 8, 10 o'clock in the morning, you get a hotel, you sleep all day and then you go and play the gig, you eat. You come back to your hotel and sleep again until noon or something.

**ID:** Have you played Lawrence, Kansas?

**JOSEPH:** We played Kansas City once. Big difference. And of course the guy tells me, as we're getting ready to leave, "Yeah, across the street, man...there's a strip joint for free." Why did he bother telling me? You know, (it's) not a degree of a question of whether I'd wanna go in there or not...

**JON:** He would.

**MICHAEL:** He would.

**JOSEPH:** ...but why does he bother to tell me when I'm leaving? I didn't quite get that one.

**JON:** He was depressed about that the whole tour. Shit! Free stripping and I missed it! Damn, I wish that guy'd told me earlier.

**ID:** We went to a strip joint in Chicago once. We were trying to get some pizza...

**JON:** Some piece o' what?

**ALL:** HAR HAR HARDY HAR HAR.

**JOSEPH:** Lawrence, why do you ask?

**ID:** Bands we've talked to have had strange experiences in Lawrence, Kansas, for some reason.

**JON:** Nothing happened to us. It was cold.

**JOSEPH:** We played at Cogburns.

**JON:** College was out so there was about 3 people in town.

**JOSEPH:** It was a mediocre crowd. Some people liked us, most people sat in the back playing pool.

**JON:** Yeah, people of low character mostly.

**ID:** William Burroughs didn't come seek you out.

**JON:** No, we sought him out, though. We said, "William baby...we saw all your videos. You're cool!"

**JOSEPH:** No we didn't.

**ID:** Has your confrontational banter to the audience ever caused a confrontation before?

**JOSEPH:** Confrontation? Why do you say confrontation? We're on the same level with our audience. We like to talk to our audience because, what the hell, who wants to go see a bunch of guys play like the... I mean, you can buy a record, and if they play just like the record, so what? You're paying 10 bucks...

**JON:** I'm waiting for them at a classical concert to turn around and say, "Are you having fun?" Of course it gets out of hand, too. We're tempted sometimes to go, "Hey, how you doing out there?!!" when there's like 4 people. "How ya rockin'?" "Light yourself on fire!" But in Lincoln there was only males in the audience...like 98 males in the audience and this one guy starts getting out of hand. He starts jumping around, knocking over some tables.

**JOSEPH:** They were thrashing. They decided we were a punk rock band so we had these guys thrashing to us.

**JON:** So we're playing along and while we're playing I'm talking to the guy. I'm saying, "Hey man. Calm down." I said, "Tomorrow you'll be sober, you'll forget the whole fuckin' thing." I went on and on, and he was just thrashin' away. He didn't know what the hell was going on and then finally...I kept telling him, "You'll sober up. It'll be over." And then finally he jerks around and looks at us like, "You talking to me?!!!" and he couldn't quite focus, you know...

**JOSEPH:** He had the hammer look. (He) definitely had the hammer look.

**JON:** But as far as saying something...people they just take it as a joke and if anybody ever wanted to fuck with us we'd KICK THEIR FUCKING ASS, MAN. We don't fuck with people, you know.

**ID:** You guys do look pretty intimidating.

**JON:** That's right. When we're on stage they walk up and we kick them in the face.

**JOSEPH:** That's the best trick. They think you look like a wimp, little do they know.

**JON:** One time these punk rockers were dancing around and standing in front saying "Fuck you! Fuck you!" I said, "Back off, I'm allergic to your perfume, man." And then the guy says, "You suck." Then I said, "I suck? Then what did I see you doing in the parking lot out there about 10 minutes ago?" Then they back off. They're not gonna fuck with you. People love us when we talk to them.

**JOSEPH:** It's not a confrontation. People that are looking for a confrontation are gonna find it anyway. (Anticlub employee approaches van with envelope of green.)

**MICHAEL:** Oh, you want to pay us?

**ANTICLUB EMPLOYEE:** You guys were really good tonight. We really like you.

**JON:** Thanks. We thought so too, it was really fun. Thanks. Are we rich now?

**ANTICLUB EMPLOYEE:** Oh, yeah. Real rich... (he walks away)

**JOSEPH:** What do we get? 110% of the door? This is rock business in action and you're getting this on tape. Thank you! They want to know the dirt, how much did we get paid? Before you open that and tell them: we only play for 500 bucks a gig...

**JON:** And here's 60 of it right here. The rest is in the hotel, right?

**JOSEPH:** With my coke. You didn't snort my coke, did you man?



**JON:** Was that yours? That's alright, I've got 5 more pounds in the hotel. People come up to us and say, "Hey, you guys got a line?" Who do you think we are? Fuck you! If we had a line we wouldn't give it to you.

**JON:** But about hassling people in the audience, some bands come on there, "Fuck you! You're so..." and people love it. They want to be abused. They sit there and listen

English. God, did you see his boots? Oh, whoa, I loved it. I love being abused for 15 bucks." I'm gonna start, "Buddy, what's your fucking face doing here?! You ugly!"

**JOSEPH:** That's right. We're just sharing thoughts.

**ID:** It's rare that I really see bands talk to the audience, or say anything. **Husker Du** played on Friday night for one hour and they didn't say a word.

**JON:** Because they don't have anything to say.

**MICHAEL:** Well it works on our level when we only have 70 or 80 people in the room but when you're getting up on a level where there's 250 or 300 people, what can you say?

**JOSEPH:** That's not true. We still say shit.

**JON:** No, we still say shit. Some bands have nothing to say.

**ID:** So does that mean you'd prefer to play to 20 or 30 people or 250 people?

**MICHAEL:** No, 200 or 2000. Whatever you've got.

**JOSEPH:** 2 million. Line 'em all up. We'll say something to y'all.

**JON:** It's easier when there are more people, in a way. Then you just have a different schtick. When there are less people you say, "Oh, was that good," if they are sitting there thinking. If there are 2000 you say, "Hey, kick ass jams." Sometimes you talk too much.

**JOSEPH:** Sometimes you don't.

**ID:** Have you done any benefits?

**JON:** We benefit ourselves, mostly. Yeah, we benefitted. That's why all the people in Africa are free now, 'cause we played for them. That's why there's no more suffering anywhere, because we played the anti-suffering-punk-rock-no-more- McDonald's-meat gig. That's why McDonald's is going out of business now.

**ID:** So, you haven't hooked up with **MDC** for a tour?

**JON:** Yeah, man. Lot's of dead punks. What a bunch of wanks. You can print that. What a bunch of wanks. Walking around with a leather coat, "Meat is Murder." You can pull the celery out of the ground, because it doesn't have eyes. That's all right, but don't eat a fish, be-

cause it looks like something that looks like you. Then there's all this political shit, (sung in double time) "Don't eat chicken. Don't eat chicken. Don't eat McDonald's. Rockets are bad." I know rockets are bad. I don't need some wanky punk up there with his political bullshit, and he's probably drunk.



Photo by Thomas

to the worst fucking music, in between some asshole rattling off what jerks they are, how great he is and they love it. Or you go to some English concert and they turn their backs on you the whole time. "You're lucky to be in the same room with me, I'll play for half an hour, for 15 or 20 bucks, leave and I'm cool." And they're all, "Oh, God, he's



**JOSEPH:** No Jon, you've made a few errors there.

**JON:** Oh, I'm sorry.

**JOSEPH:** You'll be taken to task for this by the way.

**JON:** God, I know.

**JOSEPH:** You'll be put on the cross for it.

**ID:** So, you're a proud omnivore?

**JOSEPH:** Well, you can do whatever you want as long as it's by our rules.

**JON:** Yeah, right, I'm an omnivore.

**JOSEPH:** The first rule is, just remember man, there's no rules. As long as you remember that everything's cool.

**JON:** Man, what a bunch of crap. These guys they can't sing anything. What if the guy wants to sing a song about something else? No, it's got to be about some political crap. What is this great political view they have anyways?

**ID:** Do you think that's a problem, actually?

**JON:** It's their problem. It's not mine.

**ID:** Do you run into that? Do people say you should be playing either this or that?

**JOSEPH:** No.

**JON:** Well, I think when it comes down to it the minority of people want to hear songs about how bad it is we are in Nicaragua or something. Other people would rather hear a good song that means something to them. I mean, about lighting a cigarette or stubbing their toe. They can relate to that. That's a song. It's a simple thing. You have to attack this huge theme with all your music. We're going to be anti, we're going to be anarchists.

**JOSEPH:** We just don't tow the line of, "this is what we are". We define ourselves. Okay, we stand against this. Music in particular is a pretty hard thing to define yourself so adamantly with lyrics or what not. Maybe you can reach people, but, I mean, do you really believe that bands like the **Dead Kennedys** have really made people change their thoughts? Do you think they've changed anything?

**JON:** They just made them want to play punk rock loud and fast.

**JOSEPH:** I'm not sure how many people listen to, "Holiday in Cambodia," think, and go and figure out what's going on in Cambodia. You could spend your whole life studying what's going on there.

**ID:** Who knows.

**JOSEPH:** I like that song by the way.

**ID:** That song also talks about people that listen to this kind of music. It has comments about that, so it's not totally removed from the punk rock audience.

**ID:** Then when you write thirty songs about the same thing...

**JON:** Exactly. Then you go to one of the shows and who's there. A bunch of wankers in the uniform. You know, you have to wear the right uniform, you have to have the right politics, and they are just there to have a blast anyway. Jocks.

**JOSEPH:** Not always. You can't... It's too hard to blanketly define that. Sometimes I think about the Monty Python movie, you know. "We're all individuals." "I'm not." "Shut up." (We laugh having just talked about this a

few days before.) If you challenge anything, or have a sense of humor... You just have to make your decision and that's it. You can't ever say, "God, maybe I did make a mistake. God, I'm human. Well, teach me something." It seems like everything is so damn dogmatic. What side of the fence are you on? Who's side are you on? Sometimes it's not a matter of whose side. Sometimes people have to think for themselves. I mean, I don't like people being led. That's my own thing. Jon, should people be led? This is a terrible interview.

**JON:** Ah, no, they should follow.

**ID:** What's on the **Angst** horizon? What do you see happening?

**JON:** Sunrise, a beautiful day, blue skies, clear sailing...

**ID:** Is the opus coming?

**JOSEPH:** Why do you ask us about political things, out of curiosity?

**ID:** Only just because there was an obvious lack of stickers on your van, on your equipment, and I just saw the one sticker and that's Amnesty International. Plus we're the most political magazine there is.

**JOSEPH:** In that respect, talk about banners and groups, that's the common thing for the masses, is a medium, is a symbol of something that can unite people. That's our song about being led. I've had discussions with these people about this before. It's better to recycle bottles. There's a street fair on the street I live, and at the end of the street fair, I go around to people and gather up the sandwich's, that all the merchants made, that they're not going to sell. They're going to throw them away. I say no. Three blocks from my house there are people starving, but I talk to people, "No, that's soft core politics." I'm supposed to shout into the wind that Reagan's bad.

**JOSEPH:** It can be personal politics. Somehow I feel more important when I take these bags of sandwiches and I walk around the alleys near my house, literally. There's a lot of hungry people. Somehow that connects with me more than voting against an initiative that I don't like. Somehow that feels more real.

**ID:** Or wondering if you're money is going to make it to Ethiopia.

**JOSEPH:** Yeah, right... Maybe that's a simplistic view. Maybe that's a removal, or things seem distant, but it seems like there are a lot of direct things that people could do.

**ID:** Do you think that being in a band is a direct thing, or has any possibility of being a direct thing?

**JOSEPH:** I don't know. That's just what we were making fun about bands for. At some point I think it can.

**ID:** I certainly think it influences people a lot, but you might not know what the result is going to be.

**JOSEPH:** Right, what the band's intent is... (With) a band like the **Dead Kennedys**, I'm sure Jello's intent is great. I'm sure he has helped people think and change things. On the other hand things tend to get co-opted. Things tend to get reduced to a banner and a slogan. A lot of bands say, "Oh yeah, we're going to do it for this,"



# ANGST

because it's going to look good for them. I don't know how much they think it's going to change things.

**ID:** Then again a lot of people haven't really heard many different ideas. If you have a sticker of some band, some kid may see it, get interested in it, and it may be a big thing. It's hard to tell.

**JOSEPH:** In that respect, that's the other side of it. It's like in advertising... That's why Exxon choose "Exxon" with certain colors. It's attractive to people. For someone to come up with a certain slogan, or a certain way, and they want people to be attracted to it.

**ID:** You have a logo, right?

**JOSEPH:** Yeah. That's fine, but it just seems like so many people come out and say, "Well, we're not into any sort of commercialization..." Then why do they have a slogan song, or a name that can be reduced to initials. Why, 'cause it's a base thing that people can connect with. It just seems like very few of the bands come out and say this is ours.

**ID:** So, how many years has the band been together?

**JOSEPH:** What year are we in?

**ID:** I think we're in '87. By the time you read this it'll be 1988.

**JOSEPH:** Six years I think. Such serious questions. Now you got me cornered. I'll be serious now.

**ID:** So, why is there a line under the G in **ANGST**?

**JOSEPH:** Because it makes people like you ask me why there's a line under the G, and that's it, because we want everybody in the world to tattoo it on their forehead.

**ID:** Just the G with the line under it?

**JOSEPH:** That's right.

**ID:** Do you know anyone who actually has an **Angst** tattoo?

**JOSEPH:** Nope.

**ID:** You're not paying people to get **Angst** tattoos?

**JOSEPH:** No, we're not real good at that. There's not too many people with **Angst** spray-painted on their backs, and it's hard to get rid of our shirts for free. "Do you want a shirt, man?" "No." "C'mon." There's no skulls, no death overtones, no black.

**ID:** How did you choose your record covers? The art?

**JOSEPH:** I don't know. It seems to be getting increasingly difficult.

**ID:** They tend to stick out.

**JOSEPH:** In that respect, that's the idea. It's graphic. You want something that's interesting, and maybe possibly relates to how you feel toward your music or whatever's on the record. I don't feel like "Angst" in white letters across the cover. I feel like a picture. You want it to stick out. Maybe we're being crassly commercial here. If you think of going through 100 records it would be nice if somebody stopped at yours.

# ANGST

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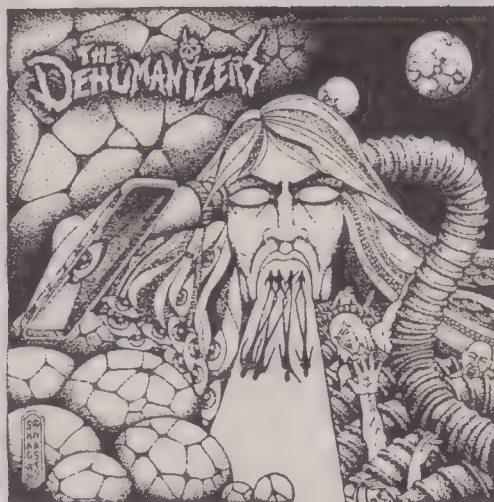
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**P**lush and furry, without even so much as a stink of beer made up the locale. A clean well lighted place with shaved morning faces and lots of telephones and big video screens became the backdrop. Suddenly it's 1987,

punk is dead, and were standing in line, sandwiched between Tiger Beat and Creem. If there are any illusions left, they were blanked away by the smog, sinking even heavier upon beautiful downtown Burbank. As our 11



Photo by Greg Helgeson

# THE REPLACEMENTS



a.m. slot at Warnner Brothers came and went the competition grew a little less ominous, as did our chances of actually getting an interview with the Replacements. "I'm sure the boys left their hotel. In the mean time, want to

see the new Sammy Hagar video were screening in the music library?" Welcome to the real world of rock and roll. Receptionists, P.R. Men, Waiting Rooms, Water Coolers, Various Departments (with their own cubicles), Gold Record Lined Walls, and plenty of "Ink What?" occupied our time. Looking as bright eyed as one would expect, the Replacements arrived on schedule, with an hour or two tacked on.

P.R. Person: O.k., you guys are from Ink Spot. You have twenty minutes with Tommy.

ID: What about getting Paul over here as well?

P.R. Person: Sorry, he's with RIP till 2 and Spin until 2:35.

(So, what we have got here, is an interview conducted by Thomas and Steve, with Tommy "Big Bass" Stinson supplying the fodder for you children of the wasteland, and all the outlying communities.)

Tommy: Ok, what do you want to know?

ID: How did you get the new guitar player?

Tommy: Slim has been a friend of ours for quite a while. He's just a Minniapolis guy whose been in a lot of bands.

ID: Did he know every Replacements tune before he joined the band?

Tommy: No not really. It was me, pretty much, that asked him to join. One day I saw him at the place where my Ma works and I says to him, "What's up?" He said, "Not a whole bunch." I told him we fired Bob, and he'd worked with Bob for a while. I asked how he'd feel about trying out? He just smiled at me and said, "Sure." Then he came, and the next day he was in. The reason why I picked him was I had to replace my brother. I had to find someone that I liked that could replace Bob. That was more important than getting a flashy guitar player that would be really great, because it was so strained in the first place.

ID: I read an interview, where you said, "What's more important than being good musicians is that you get along with one

another." So, what happened to Bob? How did he get fired?

Tommy: Well, he has kind of a drug and alcohol problem. It has progressed over the years. The last couple of years he hasn't really been in the band.

ID: Didn't he also get married last year?

Tommy: That was another part of the problem. We would go on the road and he would get drunk and do some drugs, then he would get paranoid that his wife was with someone else. You don't need to write so much of that, because it's irrelevant at this point. It's just that he has problems at home and he's much happier now. Bobs' got another band that he's in now and much he's happier with that, because he has some kind of artistic input. Where with us, the last couple of years he just got stifled.

ID: One thing about the Replacements is that you guys couldn't do anything else, other than be in a band?

Tommy: Well, we couldn't. That's for sure.

ID: Is it still true that none of you have drivers licenses?

Tommy: None of us ever did except Chris.

ID: What about high school diplomas?

Tommy: None of us really graduated. I guess Paul came the closest. I dropped out in the 10th grade so I could go on tour.

ID: If you weren't a Replacement what would you be doing?

Tommy: I'd probably be stealing cars. The band was the thing that kind of got me out of being a hoodlum. My brother taught me how to play bass right around the time I was stealing bicycles, (and) doing a bunch of petty theft. If I hadn't gotten involved with the band I would have easily become a bigger criminal. I had it in me.

ID: Are you on a nation wide tour right now?

Tommy: We only tour for two weeks at a time, then take a week off. Not nation wide. Six or seven months on, we can't do that, shit (will) drive you nuts.

ID: Have you done the grand European tour?

Tommy: Twice now.

ID: Do they love you in Europe.

Tommy: Like a rock.

ID: There is something about American bands that the English press likes.

Tommy: Well, it ain't us. The English press smeared us. One particular paper did. She wrote everything that was said off the record. It was in the N.M.E.. Each interviewer took a hundred pictures and they picked the worst fucking one out of every god damn shot. I couldn't believe it. We'd been up for two days, because the flight was so screwed up. We had three lay overs before we even left the United States. So it's already six hour on the plane and another eight hour to London. We we're real frazzled. We thought we could trust her. She sounded real sincere and nice and shit. We were on the roof of the W.E.A. building and the bathrooms are three floors down, we said don't write this "but we got to go pee and were not gonna go down stairs, we're too tired." The first fucking sentence she wrote is "Please do not write this....."

TS



**ID:** Now you're labeled rowdy and obnoxious.

**Tommy:** (Sarcastically) Something we live up to greatly. Critics in the first place write for each other, to (prove who's) more clever than the next guy, but over there I think they really got a problem with it. Their writing is shit besides. We gave her the real story. That would be more interesting than us pissing on the roof of W.E.A.. What the fuck is the big deal about that?

**ID:** It's sensational and rock 'n' roll.

**Tommy:** She's just a bitch.

**ID:** Has your live performance toned down at all since Bobs' out of the band? No nude playing?

**Tommy:** No nude playing. We're still the same band essentially. I thought when we went out for the first part of the trip we were going to be a lot different. We got out there and nobody noticed that he wasn't there. It fit so well, just came right together.

**ID:** Slim has that **Replacements** look; thin, with scaraggly hair.

**Tommy:** Tall, dresses nice.

**ID:** Is that what it takes to be a **Replacement**?

**Tommy:** You have to dress nice.

**ID:** Where do you buy your clothes?

**Tommy:** We can't give out that information. Actually, we have our own private tailors.

**ID:** Is there any plans in the works for a **Relacements** line of clothing, like the **Clash** did?

**Tommy:** Maybe underwear and stinky socks. No we're not into advertising t-shirts or anything like that.

**ID:** What has been the big difference since you left Tiwn Tone for Warner? Do you have 25 people promoting your band, all day long, every day?

**Tommy:** No comment. There is a difference. The big difference is stuff we can't see. I would never know it if we had a hit on the radio, because I don't listen to the radio and I don't follow that kind of shit. I think if we had stayed on Twin Tone we'd still be playing to the same sized crowd, because we had already been building up. The big difference is we get to come here (Warner Bros. main HQ in beautiful downtown Burbank) rather than sit in a bathroom or some crappy club.

**ID:** What about recording, do they say take as long as you want and here's a hundred grand?

**Tommy:** They say, "Here's a certain amount of money to record your record, go ahead and make it."

**ID:** Do you still have complete artistic freedom?

**Tommy:** Yeah, we hold the ball.

**ID:** How come you decided to go to Memphis to record?

**Tommy:** We wanted to go somewhere different, because we had done it for so many years in Minneapolis. Warner was willing to send us down south. It turned out (to be) more fun. There was no distractions, where as in Minneapolis, you can go and record, then you can go across the street to a bar, then you go to a club and see a band and then you go hang out with your friends. In Memphis we didn't have any friends, there was no place to go.

**ID:** How long did it take to record?

**Tommy:** About three months for the whole deal.

**ID:** I read an interview were you said, there was maybe 15 different song titles on your album, but there is in actuality only 3 songs. Do you feel that your music is really just different titles with the same themes?

**Tommy:** No. The lyric content is always different. A lot of our songs generally lie on the B note. Paul's key is mainly B. He's not an F sharp man. Were not original by any means. We steal from everything else.

**ID:** Who's your favorite group to steal from?

**Tommy:** No one and everything.

**ID:** From Johnny Winters to....

**Tommy:** No, that was Bob's thing. It's "Johnny Winter." Years ago I saw on Johnny Carson, "Ladies and gentleman Jonathan Winters," I said aaaarrrrright! Then this fat old man comes walking out.

**ID:** Were there any favorable reactions after your appearance in Saturday Night Live? Did you get offers to play Japan?

**Tommy:** No. The whole thing was as uncomfortable as hell. We did loosen up in our dressing room with Harry Dean Stanton. He had a few cocktails with us. (That) kind of loosened up the mood of the whole show a bit. I guess Lorren Michaels wasn't appreciative of how much we loosened up. Not booze wise. After a day of rehearsals we just said fuck it. We're not here to be someone else, we're here to be us. Let them bite the bullet, and we'll do what we want. We turned up our amps and did it. They should put Saturday Night Live in the bag. It's not even funny. Why keep dragging it on.

**ID:** Is Will Power fanzine still going strong (A magazine dedicated entirely to the **Replacements**)?

**Tommy:** Last I heard. He is the strangest guy you will ever meet. Every time we ever see him, he'll walk in the room and just say two words. He won't talk to you at all. After being in the dressing room for 10 minutes, the fuckers got a novel full of shit on us.

**ID:** He has got great dirt you guys.

**Tommy:** Most of it he makes up. He has been with us once. He came with us to D.C. when we flopped big time. That was the only show he has ever seen I think. I don't no if he is really bright or just a creep.

**ID:** His life seems to be an obsession with you guys.

**Tommy:** I got the idea that he didn't like us. I think he just likes the scoop of it; "**Replacements**, drunks," or what ever they've made up about us.

**ID:** Here is today's issue of the Reader, (a local paper) with a write up, saying, how the **Replacements** are one of America's few great bands. Do you agree with that statement?

**Tommy:** "They have never played a bad show in Los Angeles?" This person hasn't been there.

**ID:** Would you of thought five years ago that you would be sitting in a Warner Bros. office doing an interview talking about your world tour?

**Tommy:** No. I never thought we'd be around, even a while.



**ID:** Do you think 5 years from now you will be doing this?

**Tommy:** It is hard to say. We have always been on the rope. We have always been close to hanging it up, seeing what the other side looks like. I know Me, Paul and Slim will always be in music, in one form or another. I don't know about Chris, he's an artist. He draws and is more of (a) quiet, shy person. I know I'll be in it till the ending day.

**ID:** So this is a pretty good life for you right now?

**Tommy:**

No. It's what I know.

**ID:** Can you be satisfied?

**Tommy:**

No. If I thought I could be satisfied I probably would never be successful at anything. People who write songs are never satisfied. Writing a song can be frustrating, but that's the spice of it. That's what makes (it) interesting enough to keep going, cause you always think "that one didn't work so great, let me try this."

**ID:** Do you think that is part of the reason why you shy away from doing many of your songs live, especially the quiet songs?

**Tommy:** We do a lot of the quiet songs now. The reason why we do covers most of the time is because, yeah, we are sick of own songs. Sometimes I feel, "not that one again."

**ID:** Do you feel some of the songs are too personal?

**Tommy:** Paul might. He writes the words. I would tend to think there are a few songs that are touchy that aren't

appropriate live. Even some of the lighter ones are about touchy subjects.

**ID:** Have there been any great disasters on this tour?

**Tommy:** It has only been 2 days. No catastrophies yet, but it's always creeping up on us.

**ID:** What is one of the worst catastrophies that has happened to you on a tour?

**Tommy:** They left me in New York once. We had to get up to Boston, and one of the guys in **Del Fuegos** played

bass in my place. This was 5 years ago.

**ID:** Do you think that was it, they just left you?

**Tommy:**

The band had to go to Boston. We needed the money, so we could keep the tour going, so they went on with out me. About 10 hours later I finally got a hold of them. It was really scary. I just sat in Central Park.

**ID:** Did you feel lost and all alone?

**Tommy:**

Completely. I was a r a g g e d mess after that one, for

a long time. I was sitting there, with no money and this gay painter who was selling his paintings on the street offered to buy me something to eat. I sat and talked to him for about 15 hours.

**ID:** How old were you at the time?

**Tommy:** 15.

**ID:** How did your Mom feel about you being 15 years old and touring?





**Tommy:** She said, "It's your decision. I can't really stand by the fact that your going to drop out of school, but if you want to do it it's your choice." Now she's PROUD of me. She has seen us play quite a few times; when we were bad and when we were good. She has given me her criticism about the bad.

**ID:** What is the concept behind the "Pleased to meet me" album cover?

**Tommy:** Make it up for yourself. It was my arrogant statement that caused that whole record cover. You shake all these peoples' hands and you can't remember their name the next day, let alone the next hour even. It is such a schmoozing thing. You shake the president of the companies hand and he doesn't remember your name in 10 minutes. It's like, "Please to meet me."

**ID:** Have you actually met anyone that you really liked?

**Tommy:** There are a few friends here and there in the company and they say to the next guy, "You guys are alright." I think, for us, that is the only way they're ever going to do any work for us, because a lot of these people in this company don't want to have anything to do with us, because were not of hit quality. Someone whose not really interested in your music, but thinks you're a really swell person and likes your attitude, will work for you.

**ID:** Do they push you, saying,

"You've got to be here to do an interview with Rolling Stone at One o'clock and an interview with Ink Disease at Two?"

**Tommy:** They know that we don't mind doing interviews really. They don't say, "You've got to." They say, "Would

you guys like to come do some interviews at Warner Brothers?" I'd rather be sitting here talking to you guys than sitting at the hotel getting nervous about playing tonight.

**ID:** Do you still get nervous?

**Tommy:** We all get nervous, every night. It never goes away.

**Warner P.R. Dude:** Are you about ready to start your rap-up?

(Sure we've been here 10 minutes already. ed.)

**Tommy:** Do you have more interviews for me to do?

**Warner P.R. Dude:** Oh yeah. Tiger Beat are out in the



hall.

**Tommy:** Can we do them in here? I want to play this Prince tape on the stereo.

**ID:** We have never done an interview like this before (arrange it before hand with the record company).



**Tommy:** It gets a little more official at this level when you're dealing with a record label. They certainly don't want you to come pester us when we're in a bad mood at something like a club, because more often than not you'll get bad answers or a mean response. We can be really fucking cruel. We're generally nice guys, but if we're in a bad mood and somebody gets under our skin, we tear into them. Generally get pretty mean.

**ID:** Do **The Replacements** have a no video policy, or are you anti video?

**Tommy:** Anti cars, chicks and graphics.

**ID:** Graphics? What do mean by that?

**Tommy:** Peter Gabriel shit. Little things floating around.

**ID:** Did the record company say, "We need a video. You have to do one."

**Tommy:** No. They didn't say, "We need one." They asked us if we'd do one. We said, "We'd rather not." They said, "Okay, but if you do a video what would you like to do?" Off the top of our heads we say, "Live t.v.." Two weeks later they called us up and say, "You're going to be on Saturday Night Live." Then after that, they said, "You guys are coming out here for a trip, why don't you make a video?" We said, "Well maybe, if we're not in it." We taked a few ideas out and decided if we weren't in it then we'd make one. Our statement was just that. Have you seen it? Doesn't it give you a headache, just watching that speaker going up and down (That in essence is all the lovely video consists of. Three minutes of staring at a coveless speaker whilst "Bastards of Young" pumps on and on.). It was perfect, because no one is going to want to watch this. It even gave us headaches.

**ID:** Are going to do another video for the new record?

**Tommy:** We did one for "The Ledge." MTV doesn't want to play it, because of the content of the song. They think it sounds pro suicide. When in actuality, as you and I know, it's not. It's a personal song about Paul, and he's still around, so how could it be pro suicide. They're afraid that some kid is going to kill himself, and they're going to get sued.

**ID:** Maybe you need to have a disclaimer with it.


**Tommy:** We don't really care if they play it or not. We just don't want it to not get played for reasons like were supporting suicide, because we're not. The song was written before the suicide in New Jersey. Now that that's happened they think we've harped on the band wagon, and were making some big statement for suicide. They just don't understand us. Were not a hit band on the radio, and they figure, "Fuck, we don't need to play this, why bother with it."

**ID:** I heard you did an interview with KROQ that got pretty out of hand. What is the story behind that?


**Tommy:** We came out to California for a record release party. We did three of them. The first one we did was in Memphis, and after we did that Warner Brothers wanted us to do more. So we did one in New York, Chicago and L.A.. We did the one in L.A., and after schmoozing with people, having drinks, by midnight your bombed. Then

they asked if we wanted to go over to KROQ and do an interview. We said "no." They kept after us to go over there, "just drop in and say 'hi'." We get over there and they're all ready for us to do an interview. Our theme at the time was "we are gay." Apparently a lot of people at the station were offended by that, for reasons we don't need to talk about. Apparently there had been some sort of gang killing of gay people that made the news paper. I felt if we had known that we probably wouldn't have been on and done that. The next day I called up the radio station and apologized. The day after the interview they broke our album on the air.

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**ID:** You want to say anything about Alex Chilton?

**Tommy:** He's a great guy. (Though he got credit) He didn't actually play on our record. He just played one legendary Alex Chilton riff. The song is just a story about experiences with Alex Chilton. That's all it is. We have had a few experiences with Alex Chilton and a couple of them have been memorable. He's an interesting guy, he's strange. You'll be talking to him, and all of a sudden he'll just break into this grin that throws you, because you don't know if he thinks you're an idiot or what. We get along well with him. I actually got a chance to play with him one night, because his bass player had a seizure and had to be rushed to the hospital. He played wild that night. After drinking a little wine and getting over being self-conscious about playing with Alex Chilton, I got into it. He was ripping out leads, singing at the top of his lungs, it was fun, really good time.

**ID:** Do you have any solo projects in the works?

**Tommy:** I've been flirting with song writing for quite a while, a couple years. I don't think my place is doing it with **The Replacements**. I think my time will come when **The Replacements** are done. I know that sounds creepy.

**ID:** So, you're already looking ahead.

**Tommy:** I'm not thinking about how I'm going to be when I am done. I just know that I'm writing songs now and keeping them to myself. Last couple of records I've thrown in a song or two, just to record it, hear what it sounds like, and learn from it.

**ID:** Do you think **The Replacements** could survive without you?

**Tommy:** Probably wouldn't do it. I know it sounds arrogant, but without Paul or myself I don't think it would go on. With Chris, the three of us are essentially the band. Though the band started without Paul, we grew into **The Replacements**, where Bob stayed out there somewhere. I don't think it would go on without any of the three of us. I do hold a big card.

(As Tommy begins to introspect about his station in the universe and why the **Prince** tape, that is playing in the background, doesn't rock like "Under the Cherry Moon," Thomas, head chef for **Ink Disease** presents young Tommy with a batch of home made -semi- sweet-bitter-chocolate-chip-chunk cookies)

**ID:** Cookie?

**Tommy:** Oh Sure, Fuck yeah (we new we get him eating out of the palm of our hand). Hey, these are good. Did you make the batter and everything yourself? Jesus, these are good cookies.

**ID:** Is **Prince** a friend of yours?

**Tommy:** In our starting days, he crept in to the club that we played at a few times, in the back observing.

**ID:** So how are you traveling these days? By Plane, bus, van or car?

**Tommy:** By plane and van and car. We have a mini van that so small that Slim can't even sit in it. Were going to

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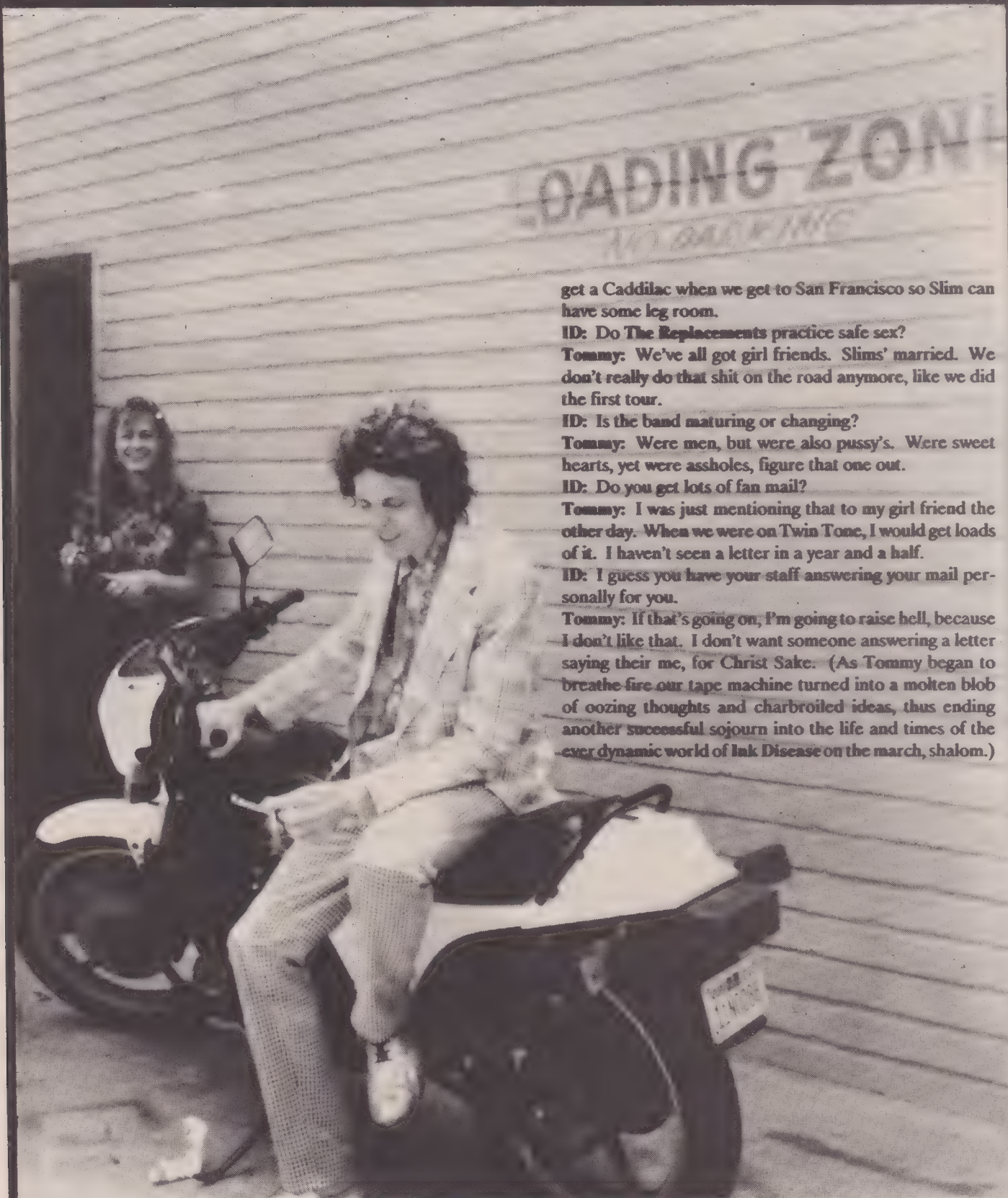


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# THE REPLACEMENTS



get a Cadillac when we get to San Francisco so Slim can have some leg room.

**ID:** Do *The Replacements* practice safe sex?

**Tommy:** We've all got girl friends. Slims' married. We don't really do that shit on the road anymore, like we did the first tour.

**ID:** Is the band maturing or changing?

**Tommy:** Were men, but were also pussy's. Were sweet hearts, yet were assholes, figure that one out.

**ID:** Do you get lots of fan mail?

**Tommy:** I was just mentioning that to my girl friend the other day. When we were on *Twin Tone*, I would get loads of it. I haven't seen a letter in a year and a half.

**ID:** I guess you have your staff answering your mail personally for you.

**Tommy:** If that's going on, I'm going to raise hell, because I don't like that. I don't want someone answering a letter saying their me, for Christ Sake. (As Tommy began to breathe fire our tape machine turned into a molten blob of oozing thoughts and charbroiled ideas, thus ending another successful sojourn into the life and times of the ever dynamic world of Ink Disease on the march, shalom.)

# THE REPLACEMENTS



# REVIEWS:

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## RECORDS

### ACOUSTINAUTS-"Inhale Einstein"

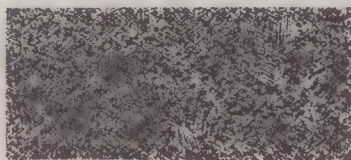
These amigos have burst on to the scene with a college radio classic, "Exhale Hitler, Inhale Einstein." A monumental song. The rest of the album sounds glib. The vocals are reminiscent of David Byrne, and the milky whiteness of the album is too upbeat, and this album is bound to smit those with a less ugly life. If that's your trip, then check it out.

(PopLlama Products / P.O. Box 95364 / Seattle, WA 98145-2364)---Ant

### ADOLESCENTS-"Brats in Battalions"

When thinking back to the moment in history when the music coming from So. Cal. was played at a level of intensity that resembled no other place on the planet, certain bands come instantly to mind. From the post '79 pre '83 days there were a few of those bands that released what I would consider milestones to past, present and future generations. Included in that list would be the Circle Jerks "Group Sex," Descendents "Milo Goes to College," Minutemen "Punchline," Black Flag "Jealous Again," any Angry Samoans and the Adolescents I.p.. More than any of those groups, it was the Adolescents that, for better or worse, firmly defined the sound of the time. As with all things that cause

my glands to swell, the band's existence was all too brief. With years having passed since the Adolescents raised the dead at the Starwood, and reunions being reserved for bands we all care about, like Fleetwood Mac and the Doobie Brothers, news of an Adolescents return I.p. entered my mass, with skepticism and just a dash of disdain. Though three fifths of the original nucleus is still intact, the idea of a reunion seemed nothing short of blasphemy. I'm not interested in a group of post-teens hitting the aged power chords for the sake of drug money. With plenty of apprehension, the I.p. finally found its way to my turntable. Amazingly enough, I didn't turn to salt, nor set myself on fire. As much as I tried to convince myself that you can't go home again, "this has to suck," the paralysis that engulfed my being began to melt. Taking that patented Adolescent pop-punk-hardcore sound and combining it with a touch of Beatlesque harmony and metallic marshalling, I noticed that long dormant gland swelling



within. Does this mean there is a god? And does she live in Fullerton?

(S.O.S. Records / P.O. Box 5871 / Fullerton, CA 92635)---Steve

### ALWAYS AUGUST-"Largeness With (W)holes"

When it's on SST, you know that it's supposed to be real cool. If you don't think it's cool, then you're guilty of being lame and "not one of us, you're one of them." If you're one of them, welcome to the club. I tire rather quickly of jazzy disco sounds, and these songs give even the most ardent listener the opportunity to tire. This whole lounge-lizard scene is just passing me by.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Flint

### AMOR FATI/VANDAL \* X-"Against Nature"

Of his several releases, this album is the first to have a non-xeroxed cover. In this sense, Amor Fati is probably producing his most mature work. A marked difference can be heard in the quality of production. It sounds as if the "N," cuts were recorded and mixed on a better system. As for the music, it appears that Amor Fati has settled down to his own style. Older



discs contained dabbles of industrial sounds that could be heard in other popular groups, who were most likely influences. It is not surprising, then, that one can hear a heavy influence of Einstürzende Neubauten. In fact, the vocals at times sound remarkably similar to Blixa. Anyhow, if you have been chronicling the antics of this mad alchemist of sounds, check this one out.

(Flesh Records / P.O. Box 5040 / North Bergen, NJ 07047-Catalogue \$1.00)---Ant

### ANGST-"Mystery Spot"

After 5 or 6 years and three and a half LPs, these guys still come down to LA and play to clubs that are almost empty. They're relative unknowns. You've got to wonder why. Is it because they can't be instantly categorized? How many people have actually HEARD Angst? I don't know. I've long since given up on evaluating the intellect of the masses. All I know is they've got this new LP here. Having said that, I'm sure that none of you are going to go out now and buy this. But do this: Go and get their first 12" or the "Lite Life" LP. If you like it (and well you should), complete the Angst collection because they're consistent as hell.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

### ANOTHER SHOT FOR BRACKEN-"Compilation"

Yet another ugly album cover on which you can feast your eyes. Fortunately, the album doesn't mimic the cover. Bracken is a collection of previously released, hard edged rockers. Included are Scream, doing "Green Eyed Lady;" The Brigade, doing "The Last Frontier;" White Flag, doing "Suicide King;" and Adrenalin O.D. doing a live version of "Anarchy in the U.S.A.;" The list goes on...

(Positive force Records / P.O. Box 9184 / Reno, NV 89502)---Flint

### ANTHRAX-"Among The Living"

I've always heard pretty good things about this band, so I was expecting to get blown away. While I was a little disappointed, the album definitely does rock. Anthrax describes their sound as speed-metal, which is certainly an apt description. There's the screeching guitar, pounding drums, heavy bass, and shrill vocals, and everything's played hard and fast. There's head banging aplenty with these boys. The lyrics avoid being typical by relying more on comic books than adult books. For example, one song is influenced by Stephen King's The Stand and the cover's obviously influenced by Poltergeist II. Don't expect no Motorhead, but don't worry about this being from a bunch of MTV wimp faggots. (In case you're worried about these things: an anthrax is a malignant, viscous, scabacious boil common in sheep.)

(Island Records / 75 Rockefeller Plaza / New York, NY 10019)---Flint

### ANVIL BITCH-"Rise to Offend"

They've got to be kidding. If they are kidding, they are very funny. Lyrics like "Maggots maggots everywhere/Yeah, yeah, yeah -yeah yeah/Maggots maggots in my hair/Yeah yeah yeah-yeah yeah yeah/Do you think we fuckin' care/ Yeah yeah yeah-yeah yeah yeah/ Children running cause they're scared/Maggot infestation".

I think that says it all. This is raunchy speed metal at it's worst or best, depending on how you feel about things.

(New Renaissance Records / P.O. Box 11372 / Burbank, CA 91501)-Kelly Simpson

### ARTISTIC DECLINE-"Random Violence"

What do you say about a band who touts being influenced by "Red Cross," the "Germs," and other old L.A. punk/hardcore bands, while taking a back hand slap at "those who now prefer metalish tempo, solos, and/or tasteful keyboards?" If you're like me you'd probably think it, "sounds great." On second thought you may find some drawbacks, such as thin sound, some lyrics caught in a rut, etc. The band Anti are kind of similar to Artistic Decline. In the final analysis Artistic Decline rely on some of what made punk different to set them apart (or maybe back) and therefore are of interest and not just an oddity in '87.

(Deco Ent. / P.O. Box 88175 / Los Angeles, CA 90009)-Thomas

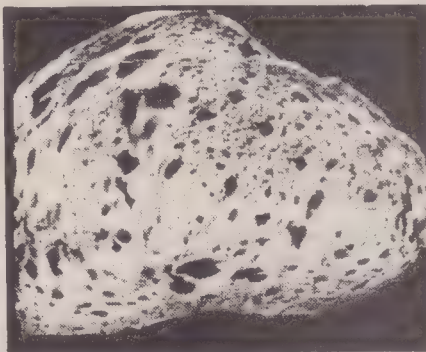
### ARTLESS ENTANGLEMENTS-"A collection of Vintage Spotness"

You'll remember Spot as the longtime producer of nearly all the early SST product. Well, down at the old Media Arts studio when, let's say, Black Flag were on a coffee break, Spot would grab a nearby instrument and come up with some of the zaniest, darnedest hunks of noise you'd ever wanna hear. By some stroke of luck (of questionable virtue) the tapes were still a-rolling and he just came across them in an old Keds shoebox in his basement. He sent them down to Austin where the folks at No Auditions said, "This jives with our record label!" Now they're yours for the taking.

(No Auditions / P.O. Box 49767 / Austin, TX 78765)---Brian

### THE BALANCING ACT-"Three Squares and a Roof"

There's lots of strumming and two part harmonies on this album, enough to make me think of Simon and Garfunkle. There's also a healthy dose of Violent Femmes-style Western flare. The songs tell a parable or two, and are sure to include a few classical references. It's very easy to get comfortable with this album. The strong pop melodies make the tunes almost instantly recognizable and likeable. My favorite tunes are "Kicking Clouds Across the Sky," which has R.E.M. accessibility, and "The Governor of Pedro," which has a hip, tex-mex flavor.



(IRS/Primitive Man / 70 Universal City Plaza, Build. 442 / Universal City, CA 91608)---Flint

### BATTERY FARLEY-"Dress For Obscurity"

The dog days of summer are at hand. My stereo speakers have been blown out since blasting too heavy on the "Chico and the Man" sound-track a little under nine years ago. So, I'm resorting to vintage headphones as the sole receiver for any record being piped through my newish turntable. After eight records in a row my ears feel as if I'm listening through a cheap pair of rented airline vice-grips. To top it off, I'm dealing with a mixture of "ambient textures" and "industrial" polka, in the Eno style. If that weren't enough, I'm actually finding myself quite pleased with the prodding feeling that this record seems to have on my gray matter. The Lennon cover of "Things We Said Today" comes off like a sloth charged gregorian chant, that would even impress Yoko. And if it's good enough for Yoko then there is definitely some worthy marrow drilling going on here. Record number nine - number nine...

(Fission Records / P.O. Box 83761 / L.A., CA 90083)---Steve

### The BEARS-"The Bears"

This album, musically, is the most unlikely record to be reviewed in this rag. For those of you familiar with King Crimson's latest work and were impressed with the talent of the young Adrian Belew, then the Bears are a nice complement to that particular genre. Highly technical and sophisticated, the tunes are lyrically simple and down to Earth. If anything, this is a happy album. The one degrading quality of the album, however, is the incredibly ugly painting on the cover.

(Primitive Man/I.R.S. / 100 Universal City Plaza building 422 / Universal City, CA 91608)---Ant  
- P.S. I admire Belew for not going the corporate route, but did he really? (This one's now on CD..ed)

### BEEFEATER-"House Burning Down"

This document appears to be the final excursion in the Beefeater legacy. In my meaningless estimation, never has the band been in finer form. The hardcore rhythms are delivered with intense bluster. I'm even getting used to Tomas' monotonic vocals. The lyrics, as always, are of the bent that would cause even the most earnest Agnostic Front enthusiast to join the "Great Peace March," at least through their neighborhood borough. The album is also high-lighted by some humorous inter-groove interludes that make the record less heavy handed. If that ain't enough, the guest vocal appearance by Alec "Faith" MacKaye on "With you Always" adds another ingredient to the pot luck. The only question I have pertains to young Alec's voice, which seems to have risen an octave or two since his hardCore days. I thought that sort of thing only happens to members of the Osmond family. Another D.C. band that will be missed.

(\$5.00 ppd. from Dischord Records / 3819 Beecher St. N.W. / Washington D.C. 20007)---Steve



### **BIG BLACK-"Headache" e.p.**

Live these guys produce a crushing assault on your skull. Until I saw their S.F. show, I was never convinced anything close to a drum machine could pull off an approximation of punk rock this diverse and pounding. So, while more bands are going soft, Big Black, the sharp tongue bastards that they were, just kept getting harder, quicker and faster. Therefore their cult God status is deserving. Graphically they're on the ball as well. No need to be afraid of a let down, they rate pretty high on the richter scale. How can you fault men in black that do tool songs.

(Touch and Go Records / P.O. Box 25520 / Chicago, IL. 60625)---Thomas

### **BIG BLACK-"Songs About Fucking"**

I actually found myself getting sick of hearing about Big Black. They're currently one of my favorite bands, but then one can only take so much. I mean, we drove all the way up to fucking FRISCO to see them because they were too GOOD to play LA. Then I spent hours transcribing the interview, which was basically 45 minutes worth of bitching.

"Headache" would have been a big disappointment if it weren't for all the

extra junk that came with the plastic bag edition. I'd had just about enough. Then THIS rascal comes along. It is anything but a disappointment. It actually seems to have more "Fuck You" energy than their previous records, which is saying a lot. Consult "The Power of Independent Trucking", "Bad Penny" or "L Dopa" (probably their fastest song) for proof of this. Just get your hands on it and indulge.

(Touch and Go Records / P.O. Box 25520 / Chicago, IL. 60625)---Brian

### **BIG STICK-"Crack Attack"**

What's all this I keep hearing about Crackerjacks? I don't consider them deadly. It seems perfectly safe to me. Admittedly, caramel-covered popcorn isn't the most nutritious thing in the world, but it's FAR from being addictive and deadly. I think we're putting too much attention on preventing our children from indulging in Crackerjacks. Also, the free gift that you get in each box is a pleasant and interesting surprise. Our children need these free gifts to reaffirm their belief in the glory of humanity.

Wait a minute...you mean we're not supposed to be talking about Crackerjacks? Oh, never mind...

(Buy Our Records / P.O. Box 363 / Vauxhall, N.J. 07088)---Brian

### **BLOOD FEAST-"Kill For Pleasure"**

When I saw this one sitting in the communal Ink Disease record bin, I couldn't resist it. The smile formed on my face and the chuckle escaped from my lips before I even had a chance to flip the skeletal-humanoids-skewered-on-stakes album cover over. After I saw the flip side, there was no use fighting it. How could I keep a straight face with song titles such as "Kill for Pleasure," "Venomous Death," "Cannibal," need I go on... Here it was - the summation of the media image of heavy metal. I knew this had to be the record for me. What I got was some raspy voiced speed-metal with lyrics that sounded like they were taken from an E.C. Horror comic. As I listened to the grinding guitars

### **BUTTHOLE SURFERS-"Locust Abortion Technician"**

Amazing how there's a little bit o' beauty in everything, isn't it? Premature births, women crushed beneath concrete slabs in California earthquakes, the pungent smell of freshly burned pubic hair, and yes...the Butthole Surfers. Who would have thought that this clan of castouts and sociological misfits could be such an inspiration to us all? Certainly not me, but it's true. This is especially evident on Side 2. Permit me to elaborate.

Never before have politics been put into such an easily comprehensible perspective as in "USSA". Then you've got Gibby's Tasmanian-Devil-in-a-blender vocals in "The O-Men", an

absolutely brutal, swirling cacophony of bliss. Then you can reaffirm the beauty of the Orient by plunging headlong into "Kuntz". "Graveyard" can best be described as half-speed Hendrix with bullhorn vocals. Last on Side 2 is a woman's recollection of a time when she was sexually assaulted. She claims she's "22 Going on 23", but I swear she sounds more like 55. Backing track by the Buttholes, of course. Brilliant. The first side is almost as good but I won't bore you with my description of it. Your olfactory senses should already be stimulated enough



Butthole Surfers

and lyrics calling for destruction for destructions sake, it made me glad that there are still some bands around that aren't willing to buckle under the pressure from fundamentalist groups. It also made me want to see "Kiss Meets the Phantom."

(New Renaissance Records / P.O. Box 11372 / Burbank, CA 91501)---Flint

### **BODHITREES-"Katie"**

This album has two distinctly different sides, the first of which (Mathew) is far superior. The other side suffers from annoying, nasal vocals in the style of Johnny Lydon (it annoys me to hear anyone but Lydon being Lydon). The Overall effect of the album is the college radio sound - eclectic and competent, but not too extreme. The guitar is sometimes folksy, sometimes fuzzy and usually creates a tapestry of sound. The rhythms are reminiscent of Bowie's Motown period. The lyrics are what you'd expect.

(Lost Arts Records / P.O. Box 85338 / Los Angeles, CA 90072)---Flint

### **THE BUDDY SYSTEM-"Go Back To Hollywood"**

This is so wimpy it shrivels my peter. (Chameleon Music Group / 3355 W. El Segundo Bl. / Hawthorne, CA. 90250)---Brian

to realize that there is something wrong here. You must know more about this, even if it means killing a few brain cells in the process. (Touch and Go Records / P.O. Box 25520 / Chicago, IL. 60625)---Brian

### **THE CALAMITIES-"The Calamities"**

Through some error in the time/space continuum, these babes were placed in '80s France instead of '60s Britain, where they would've inevitably played a vital role in the Mod movement. The song "Toutes les Nuits" alone has me worshipping the gals, licking the soles of their pointy shoes and desperately begging Caroline to sing into my ear. The best songs are easily those sung in French...what a goddamned beautiful language.

(Posh Boy Records / P.O. Box 38861 / Los Angeles, CA. 90038)---Brian

### **CASHMERE JUNGLE LORDS-"Oodje Boodje Night-Night"**

With a name like Cashmere Jungle Lords I was expecting to hear a disc full of sitars and dominating voodoo-type rhythms. Wrong again. After a listen, the name proves to be one of those whacky labels that self-indulgent garage rock bands acclaim themselves to. Basic drumming, mediocre guitar work and self-gratifying lyrics comprise a poorly recorded and undynamic disc. The most disturbing part



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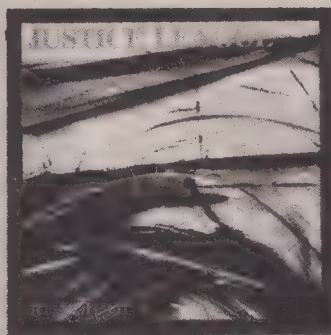
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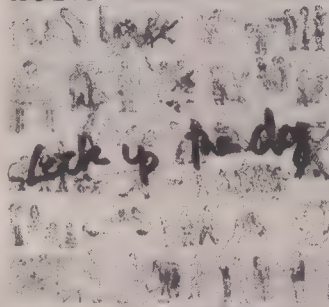
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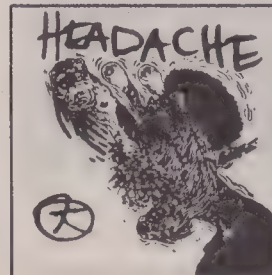


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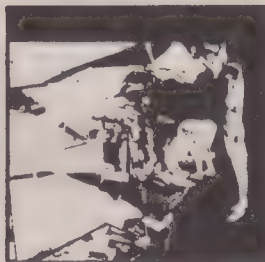
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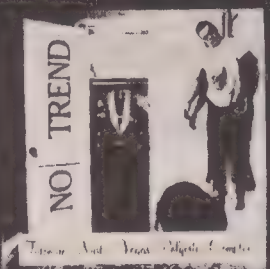
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about this mediocrity is that these guys think they're the burning item of the 80's. But don't worry. You won't be fooled.  
(Li'l Abner Records / 2917 Floyd Ave., Richmond VA. 23221)---Jay

### CLUB WIG-"Club Wig"

As their name suggests, Club Wig is a silly assault on the conventional wisdom of rock 'n' roll. The lyrics are a riot of tweeked teenage musical memories. On this pizza, one can hear bits of Ventures, Pink Floyd, John Lennon, Elvis, Velvet Underground, and Jefferson Airplane. An exploration of rock styles, the talent of Club Wig seems to get lost in their satire. Songs that are more serious ("NO Accident" and "Fat") are the best, because they reveal the untainted sound of the band. In addition, there is decent social commentary to satisfy those infomaniacs who are along for the ride.

(Mustang Records / P.O. Box 1544 / Tuscaloosa, AL 35403)---Ant

### THE COLORS-"Malos Colores"

Trying to stay afloat in the cesspool of rock can be tough enough, but when you're attempting such a feat from Detroit, you're dealing with an even thicker brand of sewage. From the city that answered the call during the punk revolution with the Romantics comes a band that may enable history to at least forgive such a blemish. Never let it be said there aren't bands left that can rock in the finest tradition of John Entwistle and MC5. The Colors pack enough power in the rhythm section alone to make even Lee Iacocca swell with envy. Production is as clean as a brand new K-car and twice as durable. What was once designated to garage status is strictly for those who can handle the open road on high octane.

(Poe Records / P.O. Box 15481 / Detroit, MI 48215)---Steve

### COMPULSORY OVERTIME-"A Compilation"

The competition for the worst album cover is getting fierce. Somebody somewhere must be giving away the Lydia Lunch "Fingered" video cassette to the person who can produce the ugliest piece of cardboard. Entombed beneath this gargyle of a jacket is a compilation of mostly English H.C., some of which, such as The Blood Robots is pretty good. Other featured bands are Oi Polloi whose sound should be obvious from the name and Political Asylum, a hard working pub rock band. There's also some gloom-synth from Legendary Pink Dots. The real star of this compilation, though, has to be to audible hiss that accompanies every track. (L.P. \$5.00, Cass. \$3.00 from Dasein Recordings c/o Mark Casner / 774 48th St. / Brooklyn, NY 11220-2218)---Flint

### CONDITIONZ-"Cream Soda - Throw Rug"

What we got here is about 20 minutes of music on 12 inches of 33 1/3 vinyl. I tell you this so you don't dish out \$8.99 list without warning. The longest song takes 2 minutes of your time; the shortest song, a mere 34 seconds. The best comparison I can think of is to Johnny Thunders, who is aped the most on "Elvis' Gun." Earle Mankey had his hands on this disc, so the production quality is beyond reproach.

(Bob Nye / Primal Lunch Records / 10565 Cochran Ave. / Riverside, CA 92505)---Flint

### DAG NASTY-"Wig Out At Denkos"

Unfortunately Dag Nasty do not "Wig Out" this time around. Their new singer has one thing in common with Dave Smalley- he never really sings. Peter's vocals are weak and the music lacks the hooks that made their first release connect. The band seems to have over-corrected for every fault of their first release. Usually I like a little abstraction when it comes to lyrics, but where before they had too solidly defined songs, here Dag Nasty leave little for the outsider to grab onto. Although I've heard this was a total bomb I find the poppy similarities to the Descendents on songs like "Simple Minds" and "Wig Out At Denkos" more refreshing and original than some of their previous stabs at a Minor Threat/D.Y.S. melding, even if they never really punk out. Besides, "Exercise," with it's nice bass work and tension building feeling, could make me a fan.

(\$5.00 ppd. from Dischord Records / 3819 Beecher St. N.W. / Washington D.C. 20007)---Thomas

### DAIN BRAMAGE-"I Scream Not Coming Down"

When it first hit the turntable this one just floated by. After a few listens, roots started to sprout, but I never really got used to the production or vocals. Dain Bramage combine the worst and best of seventies funk and metal brain damage. Bands the likes of Blue Oyster Cult, and Sly and the Family Stone appear from a cloud of haze with Gold chains and long hair; strumming, wailing and applying the phaser or wah wah peddle. Then along comes some eighties influences of herky jerky rhythms of speedcore or smooth melodic punk ala Husker Du. They also spend a lot of time meandering around and almost kicking back, but on "Eyes Open," and "Drag Queen," they kick out the jams. (What is with these people on the insert and cover photos?).

(Fartblossom Ent. / P.O. Box 818 / Pomona, CA 91769)---Thomas

### DAS DAMEN-"Jupiter Eye"

When I was up in Berkeley last week I thought I saw these guys walking down Telegraph Road, but I guess it wasn't them. They were back in New York, "art-thrashing," Seldom have I thrice listened to an entire LP and yet been able to recall only one song. Yes...I like "Grey Isn't Black", but many of these tunes are static, drag-on, almost formless instrumentals that don't click. And then there's the psychedelic/retro-60s look...I don't know why they're chasing themselves up that blind alley. Let that stuff rest in eternal torment. If Das Damen can be exciting, I can't see it here. (SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

### DASH RIP ROCK-"Dash Rip Rock"

About a year back I spent a few weeks in New Orleans. Though I occupied most of my time sweating and hanging out at Toxic Shock Records, I was able to undertake a few cultural diversions, that for a brief instant hadn't made me wish all of the South had seceded from the Union. Though these events are few, their presence is lingering. Tasting red beans and

rice at Buster Holmes, finding a pair of leider hosen, and discovering the pride and joy of swamp city, namely Dash Rip Rock, are all historical moments emblazoned in my being. Despite what the tourist board has to say, New Orleans is not the musical mecca that one might think. In fact, the city's music scene had moved to Atlanta and Athens years ago. Even the Sexy Niggers are history. As I ventured out of my slave quarters on a muggy evening, in search of some actual Bayou rock, I happened upon what appeared to be some sort of religious gathering. The type only to be found in the South. The kind where poisonous snakes seemed to be an accepted part of the ritual. As I neared the flock, I began to hear the rhythm that set my soul on fire. What lay before my quivering mass was a sight unparalleled in all my O.C. slam-a-thon days. Instead of Jim Jones, I discovered the source of the satanic like worship to be a trio of even greater power. Sounding like a hybrid of CCR and Agent Orange (what an odd combo), Dash Rip Rock proceeded to turn me into a true believer. Not since Michael Jackson torched his afro have I felt the value of public dancing. Picturing that night in my mind while listening to their record can still stir my blood. Though on vinyl they come off a tad conservative in the balls out department, they still waylay any cow-punk fare that Hollywood has had to offer. Despite their name coming from the character on the "Beverly Hillbillies" that actually got to plug Ellie Mae Clampett, the band just might enable the South to rise again. (688 Records / P.O. Box 54343 / Atlanta, GA 30308)---Steve

### DEAD SILENCE-"Beginning of the End"

Dead Silence make a heartfelt plea to the ears of those who are willing to listen. The plea is made with extremely powerful and well written lyrics. Given its political nature, Dead Silence have produced an angry statement to the world. Musically, one can hear the influence of Flux of Pink Indians and Government Issue. Although recorded in the traditional hardcore vein, that's okay, because these guys are pissed off. Be sure to read the lyrics, otherwise their purpose may never be realized.

(Timekiller Records / P.O. box 7206 / Boulder, CO 90306)---Ant

### THE DEHUMANIZERS-"End of Time"

"Dude, there's these hardcore jokester dudes from Seattle. Their record's so hardcore they don't have grooves between the songs!"

"Just like DRI?"

"Yeah, man. These dudes are HC! But they're funny, too."

"Just like the smurfs?"

"Fuck yeah dude! And like 20 songs on one album! Versatile too dude..."

"Versatile HC clowns?"

"Fuck yeah dude. HC, too."

(Subcore Records / P.O. Box 99284 / Seattle, WA. 98199)---Brian

### DESCENDENTS-"All"

When it comes to bridging the pop-punk barrier, no band apart from the Buzzcocks has accomplished more than the Descendents. Despite Mito's occasional Rollinage, the Descendents are by far the most important band to



have walked the streets of Lomita. Even with the various line-up changes since the band's return in '85, the musical quality and song writing skill of Bill "Stinky" Stevenson never fails to jar my mind set a few healthy notches. With "ALL" being the final chapter of a band that has meant more to me than most things that have filled these pages over the years, I'm left wondering if they recorded this complete clunker for those of us who otherwise couldn't deal with the loss. This album is amazingly bad. A fact of which I am externally thankful for. Milo can go back to college and pursue his true calling in the bio-chemistry field without so much as a tear shed in his absence. No better way to bite the dust.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Steve

### DESCENDENTS-"Liveage!"

Despite what I may have said in the above review, or the fact that the cover looks like an exact reproduction of Jon and the Night Riders "Live at the Whisky a-go-go" lp, this package is far from being the clunker that it promised to be. In fact this record, recorded "Liveage" at the First Avenue club, in Minneapolis, where Prince and the Replacements first mud wrestled is a prime example of what these post-teen are capable of. In terms of sound quality, this even beats "Live at Leeds." The record is a pretty even sampling of what Bill and Milo have been doing with themselves while not taking midterms or pounding the thunder machine for Black Flag. The tunes go back as far as the legendary "Fat e.p." and as current (unfortunately) as "All." From atop the throne of my subjective existence I can't deny how much influence the Descendents have had on my world. No "All"!

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Steve

### The DETONATORS-"Just Another Reason"

On the back of their album cover, The Detonators have a self justification for their existence. They say how they're really cool because they're not a "show biz" band and don't care if they're cool or not. And how they're real, true, and sincere, which they prove by smashing their instruments. And how their songs have real meaning to them, unlike songs that other bands do. Isn't it funny that a band feels it needs to provide an explanation for itself? Talk about insecurities. And shouldn't the music speak for itself? After listening to The Detonators you'll understand why they don't want to let the music speak for itself. It's boring P. rock. You've heard it all before done by someone else who did it better, and it was still kinda boring. Despite the bands opinion, the lyrics add nothing, and are not the founts of profundity that the band would have you believe they are.

(National Trust Records / 25351 Alicia Parkway, Suite A / Laguna Hills, CA 92653)---Flint

### D.I.-"Richard Hung Himself"

Remember a time way back in all of our childhoods when Orange County was associated with a potent little movement known as hardcore? Thankfully those days are long gone, and O.C. is back to doing what it does

best, namely serving as the official right testicle of the entire nation. During that brief period there were some truly worthy noise makers. Among that clan was the Adolescent splinter group, known as D.I.. Though some form of that ensemble is still in existence, just barely, this disc represents their crowning moment, in a rereleased, bonus track version. As always, the guitar slinging of one Rikk Agnew has the ability to transport any record beyond the O.C. County line, maybe even as far as Coalinga. (Triple X Records / 6715 Hollywood Blvd, Suite 282 / Hollywood, CA 90028)---Steve

### AT DIANNE'S PLACE-A compilation of Santa Cruz bands.

This album chronicles the saga of Dianne's Place where the alternative underground of Santa Cruz took refuge for six months in 1986. Like many of the best clubs, from the Starwood to the Vex, Dianne's was shut down from outside pressures at the height of popularity. Half the songs on this album highlight Santa Cruz locals. Most of these groups mix some combination of rock, pop, art and poetry. There is an array of noise here from Spot 1019's "Crazy," (mining in a milder Zoogz Rift/Butthole Surfers vein), to Camper Van Beethoven's "Pope Festival" (a surprisingly dark and oppressive sounding song), to The Holy Sisters of the Gaga Dada's tune, "Round and Round," (in which nice sounds and vocals are offset with stark lyrics), and Raining House (with a musically entrancing number "R.E.M." featuring a horn). Several of these bands have material already out and a few promise albums in the not to distant future. A couple of these bands I find a little annoying, but this highly varied compilation should find many takers.

(Box 7132 / Santa Cruz, CA 95061- 7132)---Thomas

### The DILS-"Live"

The Dils are one of those mythical West Coast bands that punk rockers worship, yet few know much about. That reputation comes from three hard to find e.p.'s., two of which practically shook California right into the sea and the third, a country rock seven inch, that seems an obvious step in the Kinman brothers pro(de)gression to Rank and File. On this Live disc those legendary qualities of the Dils are hard to find largely due to the awful sound quality. Yet there are some very brief flashes of the Dils intensity and sound, the same ones which helped to mold L.A.'s influential underground music world. Along with those very few moments some unreleased songs, and soild packaging- including liner notes by the likes of Al Flipside and grooves being imbeded on a white vinyl slab- will undoubtedly make this record hard for hardcore collectors to pass up. (XXX Records / 6715 Hollywood Blvd., Suite 282 / Hollywood, CA 90028)---Thomas

### DINOSAUR-"You're Living All Over Me"

Rarely does such a great power explode in your face with such grace. I love this record. The Big D. have released one of the most explosive albums of the 80's with their newest. Dynamically, songs glide from Neil Youngesque harmony to the most explosive rock/punk on earth, not to mention the great experimental mind warp at the end. Can't wait

for their next disk. Until then, be sure to crank this one loud 'til the grooves wear so bad only the sonic bursts are audible.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Ant

### DINOSAUR -"Dinosaur Jr."

SST gets a "what the fuck" for this one. I was disappointed to shell out \$6.00 only to discover that two songs are already on "You're Lying All Over Me." The shining star, although, is the cover of Peter Frampton's "Show Me The Way." Where's the new stuff?

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Ant

### DINOSAUR-"Dinosaur Jr."

This EP has its ups and its downs. "Little Jar" sounds a little too close to the Meat Puppets to make me stand up and rave about these guys. The next tune is a faithful cover of Peter Frampton's "Show Me the Way," which is cute and gimmicky. But I start liking this band when I listen to "Fury Things," a clever mix of pop sensibilities and punk frustration. The song is full of experimental guitar sounds that don't go so far as to gloss over the melodic structures. Basically this is a rock record. If you're looking for something to nod your head to and smile, this is the ticket, but it won't blow your mind.

(SST Records / POB 1, Lawndale CA. 90260)---Jay

### DISHPAN HANDS-"A Philadelphia Compilation"

The Liberty Bell may have been a ringing in Philadelphia's underground music scene, but not much more than a tinkle has been heard outside the city limits. The Balls do a song called "Niner Thousand" that combines elements from the Replacements to R.E.M.. Tons of Nuns rage with thier distortion filled number, "What's It Going to Be." A little Stooze's and Bridge influence can be found on "He Steals," by Legitimate Reasons. Homo Picnic show shades of Effigies meets T.S.O.L. and M.I.A., but on the whole this sampler is a little disappointing. Many of the songs have a generic or repetitive quality that combined with their length makes listening tiresome. And it's not that these bands are down right bad or anything, on the contrary they are quite adequate, but there's not much new ground being broken here.

(Rave Records / P.O. Box 40075 / Philadelphia, PA 19106-5075)---Thomas

### THE DISTURBED-"Totalled Volvo"

Simply stated, these three guys write some of the neatest pop tunes and give them some of the stupidest lyrics (i.e., "Go Down and Kill Yourself", "You Make Me Sick", etc.) and the results are pushing brilliance. This is the record to make you guys recall that first pubescent love affair, when your hormones were on overdrive but she pulled the plug, rained on your parade, burst your bubble and you hated her after that. Throbbing bass lines in search of the perfect pop song, but where's the Volvo? We pre-1970-Volvo owners at Ink Disease wanna see it. Instead all we get is a fully intact VW. Guess we just can't have everything. But these guys could be the next Buzzcocks, who knows?

(2 Cambelton Cir. / Princeton, NJ 08540)---Brian





## Records That We Sell:

- 24. EMBRACE 14-song LP (A)
- 26. DAG NASTY Wig Out at Denko's† (A)
- 25. SCREAM 'Banging the Drum' LP† (A)
- 23. BEEFEATER 'House Burning Down' (A)
- 22. RITES OF SPRING 4-song 7" (C)
- 21. GRAY MATTER 'Take It Back' EP (B)
- 20. EGG HUNT 2-song 7" (C)
- 19. DAG NASTY 'Can I Say' 10-song LP† (A)
- 17. BEEFEATER 'Plays For Lovers' LP (A)
- 16. RITES OF SPRING 12-song LP (A)
- 15½ SCREAM 'This Side Up' LP (A)
- 15. MINOR THREAT 'Salad Days' 7" (C)
- 14. 4 OLD 7"s (Teen Idles/SQA/G.I.S./Youth Brigade) (A)
- 13. MARGINAL MAN 'Identity' EP (B)
- 12. MINOR THREAT First 2 7"s† (B)
- 10. MINOR THREAT 'Out Of Step' EP\* (B)
- 9. SCREAM 'Still Screaming' LP (A)

\* 3.50 in the USA, @ elsewhere. † Also available as cassette.

Price Guide, including postage, in U.S. \$:

	USA	Canada	OverSea	OverAir
(A)	5.00	6.00	6.00	10.00
(B)	4.00	5.00	5.00	9.00
(C)	2.50	3.00	3.00	5.00



3819 BEECHER ST. NW, WASH., D.C. 20007

### DIVINE HORSEMEN-"Snake Handler"

Julie C. can lullaby to me all night long. She sounds like the sultry, white-trash, country-girl I never knew. Chris D. would do me a big favor if he kept his voice out of my earshot. The music here is more of the same from the last Horsemen album.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Flint

### D.O.A.-"True North, Strong & Free"

D.O.A. have been a pillar of strength in North America's rapidly deteriorating hardcore scene. So, after a disappointing attempt on their last record this piece of vinyl was a welcome return. Shithead and company are back to pounding out the lumbar / er cracking tunes. It's 1987 and these true North's men mean it. They may not have recaptured the spirit of '76 or even '81, but they're still as powerful as a dozen average bands.

(Profile Records / 740 Broadway / New York, N.Y. 10003)---Thomas

### DOGGY STYLE-"The Last Laugh"

Incase your keeping a score card on all the various Doggy Style incarnations, this is the one that includes the talents of Brian Baker (Minor Threat), and Doug Carrion (Descendents). This is the Doggy Style that has gotten all the media attention by inclosing an unused condom in the lp. This is also the Doggy Style that released a record that the entire Ink Disease staff fought over. Unfortunately, I lost. Fortunately this record is the final nail in the Doggy

Style coffin. Brian and Doug have returned to Dag Nasty with enough nails to last them well into the 90's. Brad and Lou are continuing on with their pseudo Chili Pepper funk-a-cide. Thankfully, no one seems to care. As for the condom, it has come in handy, housing my meringue collection.

(National Trust Records / 25351 Alicia Parkway, Suite A / Laguna Hills, CA 92653)---Steve

### THE DRILLS-"Drills"

The Drills are a balls out Thrash-Metal type band from Miami. They are real relief from some of the boring speed metal bands that are popular now (Megadeath comes to mind). Their album has non stop good songs from start to finish. With songs like, "Full Throttle", and "Blaze of Glory" these guys should be around for a long time.

(P.O. Box 432194 / Miami, FL 33242)-BEN C.

### ECO-GUERRILLAS-"The Eco-Guerrillas"

An anarchy band from Boulder? O.K., I'll let it slide. This album comes with a nifty anti-government poster, so if your wall has a blank space, you way want to get the album. The sound on this record is sort of early p. rock because the vocals are at the forefront of the music. The lyrics center on being an activist and protecting the environment. I like the urban rebel concept, but it would come off better if the music was a little stronger.

(\$6.00 ppd to Noseman Records / 1675 Dogwood Lane / Boulder, CO 80302)---Flint

### THE ELECTRIC LOVE MUFFIN-"Playdoh Meathook"

The Electric Love Muffin is a new band with an almost sixties sounding name, but they are a definate. eighties product. They got a countryfied sound somewhat like later period Dils, to all out punk rock attacks reminiscent of the Replacements, Ramones, and Stiff Little Fingers. Heck, "the muffin march," bears a resemblance to Red Cross's "Pseudo Intellectual," and it's happening. They can also get a little raunchy on the rock side. They even do harmonies and some good pop tunes. Minor complaints would include, the psychedelic tinges, too soft pop, and the length of the tunes, otherwise this is an impressive debut from these philadelphia rockers.

(Buy Our Records / P.O. Box 363 / Vauxhall, N.J. 07088)---Thomas

### ELECTRIC PEACE-"Medieval Mosquito"

On this disk, these Hollywood rockers come to their own. A vast improvement from their first E.P. has taken place, and Electric Peace have released a forcefull, hard rocking attack. In the tradition of Steppen Wolf, Electric crank up the grindy Santana organ and deliver a massive burst into the rigorous battles of every day life. With songs like "Hate is a Special Feeling," and "This Day May Be the Day I Have to Pay," I can't help but take a reminiscent dive into the Led Zep ocean and surf with Ozzie through an ancient KMET tidalwave. Those who nursed on such rock 'n' roll should be truely pleased with this new release.



## NEW FROM TAANG!



Keith Levene

### Levene EP Taang! 19

X-PIL Guitarist rocks out with and allstar cast. Intense version of Hendrix's "If 6 was 9". LP due in '88.

## MISSION OF BURMA



### The Burma EP Taang! 20

5 Song EP, Taang! 20. The Velvet Underground of the eighties. LP due in '88 (this EP has 4 non-LP tracks). You need this.

## COMING SOON ON TAANG!

TAANG!TV (the video compilation)

MISSION OF BURMA LP,

JERRY'S KIDS LP, SLAPSHOT LP,

LEMONHEADS LP, KEITH LEVENE LP,

MOVING TARGETS LP, DYS LP

# TAANG!

RECORDS

TAANG! RECORDS P.O. BOX 51,  
AUBURNDALE, MA 02166

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GG Allin "Best of GG" LP wix-rated poster	16	Moving Targets 7, 3 songs Australia (only 1000)	4.50
Asta Kask "Medi Megan" 1st LP	8	Moving Targets T-Shirt	\$7 Mvg.Tar's stickers
Bad Brains "1 Against 1" LP/Cassette	9	Morbid Outburst LP Excellent H.C.	8
Bad Brains "1 Against 1" CD	18	Misfits "Evil Live" 12 song LP/Cass	9
Big Black "Il Duce" 45	3	Misfits "Legacy" LP/Cass	9
Big Black "He's a Whore" 45	3	Misfits "Earth A.D./Die Die" Cassette	9
Big Black "Songs About Fucking" LP/Cass.	8.50	Misfits CD	18
Big Black "Headache" LP/Cass	8.50	Sam Hain "Initium/Unholy" Cassette	9
Big Black "The Hammer Party" LP/Cass	8.50	Sam Hain "November Coming Fire" LP/Cassette	8.50
Big Black "Atomizer" LP/Cass	8.50	Nasty Facts "Drive My Car" 45	5
Big Black "Racer X" LP/Cass	7	Naked Raygun "Throb" LP/Cass	8
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Black Flag "7-11" LP 500 made	20	Naked Raygun 7 inch 45 '87	3
Boys From Nowhere "Beg" 45	14	Naked Remains "Heir of Pretension" 4.50	
Buzzcocks "Another Music" LP Import	11.50	Naked Remains only record—great!	
Cellbait Rifles "Kiss Kiss" 9		NCM "The Ultimate Orgasm" Rare	6
Cellbait Rifles "Roman Beach" 9		NCM "Quick to Compliment" Rare	6
Big Stick "Crack Attack" EP	6.50	Necros "Tangled Up" 45	3
Chills "Leather Jacket" 12 inch	6.50	Necros "Tangled Up" LP/Cass	9
Chills "House of 1000 Rooms" 6.50		Negative FX LP 18 songs	5
Circle Jerks "Group Sex" LP/Cass.	9	Negative FX T-Shirts 2 color/100% cotton	8
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Corrosion of Conformity "Eye" LP Red Wax—rare	9.50	P.I.L. 1st LP	11
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Ganggreen "Wasted Night" Cass. (2 extra songs)	5	Slam LP	7
Ganggreen "Wasted Night" German (12 songs)	9	Slapshot "Back on The Map" LP	6
Ganggreen "Wasted Night" German (green wax)	12	Slapshot T-Shirts 2-sided	8
Ganggreen "Drunk and Disorderly" 10inch	9	Slapshot Sweatshirts	15
Ganggreen "P.M.R.C." on green, red, or clear wax	9	Squirrel Bait "Kid Dynamite" 45	3
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Ganggreen "We'll Give It to You" 8.50		Squirrel Bait "Skag Heaven" LP/Cass	8.50
Skateboard shaped disk Limited Edition		Squirrel Bait CD contains both LPs	18
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Canada \$3. for 1st item, \$1. for each additional item	
Australia \$7. for 1st item, \$4. for each additional item	



(Barred Records / 2153 1/2 N. Highland Ave. / Hollywood, CA. 90068)---Ant

### EMBRACE-"Embrace"

This really has to be a disappointment. We came to expect so much of this guy that a good record just seems like it's not enough. Musically most of the songs try to finesse their way into your head, rather than making the journey by blowing a hole in your heart. Lyrically Ian is not quite so sharp as some past efforts. One

tion Crass type groups. They don't fail to cover a wide expanse of issues either, from the Olympics to vivisection and even Marxist class struggle. Another item the Ex are very fond of is direct action, you know, the calculated destruction of objects as a means to bring about a desired change. The package includes a poster, and newspaper with forceful words & impressive images.

(Mordam Records / P.O. box 988 / San Francisco, CA 94101)---Thomas

tes gone to summer camp. The guitar playing is crafty and hard edged and there's some good drumming, but the vocals come off so fluffy in places that it's hard to take. The songs are just too sorority-girl oriented to pass muster. I guess this is what you'd call "Wholesome" punk rock, if that's possible. There are a few good songs on this album, such as "Don't Cry for Me" and "You'll be the One," and even a Sweet remake for you glitter fans.---Flint

### FEARLESS IRANIANS FROM HELL-"Die For Allah"

It's hard not to just write these guys off as a one-off, dead end dumb joke band-what with most of the lyrics being about Satanic middle-easterners. And with the generic punk metal posing that passes for the music. It makes it damn near impossible.

(Boner Records / P.O. Box 2081 / Berkeley, CA 94702)---Brady

### The FIXTURES-"Dangerous Music"

Great production for an independent project, like this. So, if yer into yer punk that's creative, in a D.K.'s kind of way, with sarcastic, left wing, lyrics (in a D.K.'s kind of way), get this! There's a lot of commitment here, it certainly shows. (\$5.00 ppd U.S. c/o Otis Huddleson / 4255 N. Sepulveda Blvd., #314 / Sherman Oaks, Ca 91769)-Brady

### FlipSide-"Vinyl Fanzine Number Three"

Though Flipside may never make the "Fortune 500" list or challenge the power of Merv Griffin, they do however seem to have their hands in many different kettles. What started 10 years ago as a small publication has ventured out into an impressive multi-media network. With the release of their third compilation their original premise of "be more than a witness," / do it yourself, has never been in better form. The context, as always is pure punk, from all possible extremes. Of the 19 bands represented my personal favorites are Shonen Knife (the next all female Japanese Ramones), Tesco Vee (with White Flag supplying the musical accompaniment) covering B.O.C.'s "Hot Rails to Hell," and M.I.A. doing a fine Mama Cass imitation. Though the production quality varies from tune to tune there are only a few weak moments.

Another fine mess from Flipside industries. (Flipside Records P.O. Box 363 Whittier, CA 90608)---Steve

### F.O.D.-"Shatter Your Day"

Some hyperactive, thrashing p. rock with your meal? That's what F.O.D. is serving up. With vocals that make Jello Biafra seem mellow (the Jello vibrato is there), these angry young men with guitars pelt you with frantic mania. No new ground is covered here, so don't expect dessert with your meal.

(Buy Our Records / P.O. Box 363 / Vauxhall, NJ 07088)---Flint



Embrace photo by Al FlipSide

problem, which began on the "Salad Days" e.p., is a focus on escaping the past, like on the song "Spoke." However, when I stand back and listen to this record I find five intelligent and really complete songs that I'd spin anytime, which easily makes Embrace highly recommended. (\$5.00 ppd. to Dischord Records / 3819 Beecher St., NW Washington D.C. 20007)---Thomas

### THE EX-"Too Many Cowboys"

A pile of stark, chaotic, strident, dischordant, repetitive, noise is what the EX blurt out on this brand new two record set. At best they sound like the Proletariat, and at worst like the low dull hum of a headache. This Dutch band's lyrics are consistently uncompromising (that's good and bad) as any of today's second genera-

### FADE TO GRAY-"White Cadillac"

I'm getting real sick of bands or record companies or whoever sticking 2 songs on 12" of vinyl. It's so damn wasteful. Why can't they just put it on a 7"? This 12" of two songs is full of pop intentions and hooks, complimented with a slow melodic drone/drive. The vocals lack energy and the songs are on the long side (maybe an attempt to use up more of the vinyl). The title song is more or less loosely based on Truman Capote's *In Cold Blood*. (ID Productions / P.O. Box 35886 / Los Angeles, CA 90035)---Flint

### FASTBACKS-"...and this Orchestra"

From Seattle comes a bouncy, sassy, well-intentioned band with the sound of the Mo-det-



### GANG GREEN-"Picture Disc"

Somehow it seems a bit odd reviewing a full color, skateboard shaped picture disc from a band that has nothing to do with Van Halen, Whitney Huston or anything resembling mainstream marketing. Despite the glossy packaging, GangGreen still reign supreme in the "in your face" full on punk rock genre. As always, their themes cover a wide spectrum of issues, ranging from drinking beer to skating and then drinking more beer. Though my life isn't devoted to either of those pursuits, I can still appreciate the art of self-indulgent living, especially when it's done so aptly.

(Road Racer Records / 225 Lafayette St, Suit 709 / New York, NY 10012)---Steve

### GELATINOUS CITIZEN-"Rhythm of Industry"

Never taking himself too seriously, Ferd (the gelatinous citizen) nevertheless has things to say about work, life in general, and the American Yuppie Dream. So do I, but I haven't taken the time or energy to put mine to vinyl. Ferd has. Ferd makes electronic music (industrial?) to back up his sentiments. Somehow Ferd alienates the fuck out of me. He did it for you.

(Gelatinous Records / P.O. Box 10023 / Arlington, VA 22210)---Brian

### GOO GOO DOLLS-"Goo Goo Dolls"

Person A: Say man, heard of the GooGoo Dolls? Person B: No. A: They're these three guys that play some wicked rock and roll. They look kinda like the New York Dolls, but the music's like if Husker Du were women and they

had borne the Ramones ugly kids. B: Sounds cool. A: Yeah, it's kinda cool...they drink a lot of beer too, which is neat-o. B: Swell! They sound fuckin' great! A: Hey, don't get too excited, okay?

(Celluloid / 330 Hudson St. / 4th Floor / New York, N.Y. 10013)---Brian

### GREEN RIVER-"Dry As A Bone"

It's bands like Green River and the U-Men that make me envious. I don't know, maybe I ought to just pack up and move to Seattle. I've always had this soft spot for beer-drenched sloppified rock and roll, providing it's done with a bit of taste. And this is. At least 2 of these 5 songs have verified godhead status in my ledger of the Almighty. "PCC" sample lyric: "I've crushed a thousand ants and I've flushed a hundred spiders / I didn't even know their names I never let it bother me". Then there's their cover of Tales of Terror's "Ozzie", which outblasts the original. I'd say these guys are a hefty band, no matter how stupid they may look. (Sub Pop / P.O. Box 20645 / Seattle, WA 98102)---Brian

### HAPPY WORLD-"Flowing Field"

If hardcore spazz rock from Denver is what the AOR world has been crying out for, Happy World will be the next Bon Jovi. From the Meat Puppets/Angry Samoans school of irreverence comes some choppy riffs, power drums, inane lyrics, and desperation vocals a la Violent Femmes. The spirit of the songs echo some pretty righteous movements, such as "Kill the PMRC," which rivals "Kill Hippies" both musically and lyrically.

(Rabid Cat Records / P.O. Box 49263 / Austin, TX 78765)---Flint

### HELLION-"Screams In The Night"

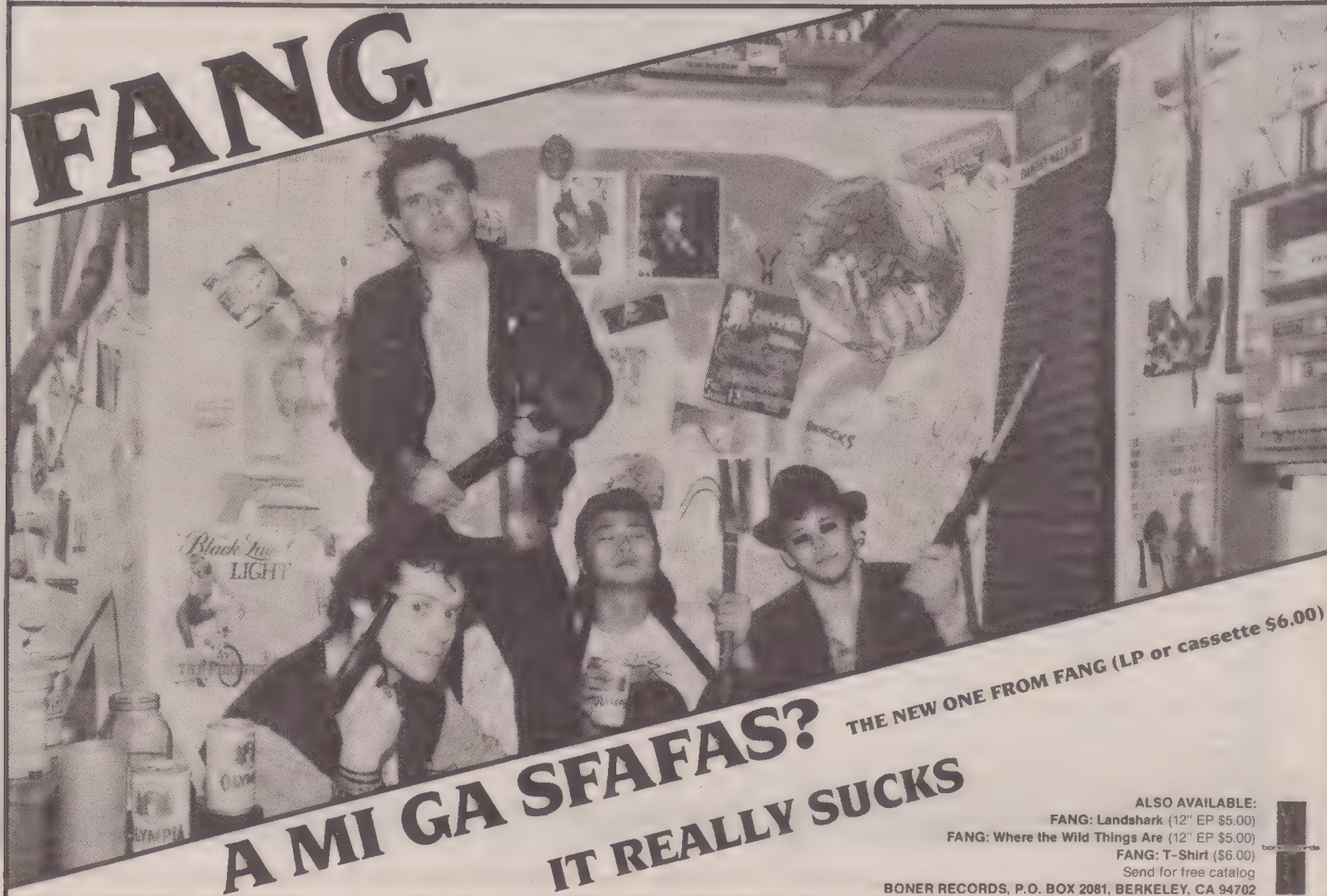
Finally a New Renaissance release that doesn't repulse. I wondered when they'd realize that the Ink Disease staff isn't too big on the ostentatious heavy metal dross. Guess I gave Hellion more of a chance because of singer Ann Boleyn, who doesn't sound as nice as she looks...sounds a bit mean. They rock pretty hard without much of the tacky lyrics and other crap usually associated with "metal". Actually, I don't think they should be shown the discourtesy of being tagged "metal." They rock.

(New Renaissance Records / P.O. Box 11372 / Burbank, CA 91501)---Brian

### HENRY ROLLINS-"Live 1987 (Joe Cole Is God)" / GORE-"Live Gore" Split LP.

Hank's side, recorded live, in Toronto, stands as his most impressive offering, musically or otherwise, since "My War." The "Hot Animal Michine" tour, which if not mistaken, consists of a couple of dudes from Gone, minus Greg. This disc captures and unleashes just what Henry is capable of when more than the potential is there. Even though Kira's "got the 10 1/2," this is what steam rolling grooves are all about.

As for side 2, imagine the worst Flag instrumental and Gore from there. Even if these Dutch boys weren't from Holland, I'd still prefer sticking my head in the nearest dike. (Eksakt Records / Willem II Straat 37 / 5038 BC Tilburg / The Netherlands)---Steve



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## JR. GONE WILD-"Less Art More Pop"

Jr. Gone Wild isn't as wild as the name would imply. Their sound combines 60's pop hooks with a dose of Husker Du. The weaker side of Jr. is it's 60's side. The guitar is tinny and doesn't have much edge to it and there's a horn section on a couple of songs that manage to make you grind your teeth in hopes the vibration will distract your eardrums. Also, some of the pop melodies lilt to a cloying degree. Thankfully, there is a good side, good enough to salvage this album. Over half of the songs on this disc are worthwhile, full of crafty guitar and deep lyrics. The best song, by far, is "God is not my Father," which is an inspired message about the uselessness of organized religion. Other good songs include "Fine Scotch," a tune to drink to and cry in your... er, scotch, and "Tragedy in E," which has the energy of a Texas two-step and big city street smarts. This album has more to recommend it than it has to annoy you with, so go get it. Besides, any band that has a special thanks to Wayne Gretzky can't be all bad.

(B.Y.O. Records / P.O. Box 67A64 / Los Angeles, Ca 90067)---Flint

## KAMIKAZE REFRIGERATORS-"Happy Thoughts"

This now defunct combo have released some old tunes thanks to the aid of old SST producer Spot. Not suprisingly, then, this disk sounds very much like the sounds grinding out of the old SST records from around 1980 and 1981. Having gone to Texas to produce the Big Boys "Fun Fun Fun" EP, Spot eyed these Austin funksters, and cranked out this hard driving taco. Such a production from the likes of Spot have given the KR the frying sound of early Minutemen, Saccharine Trust, and the Gang of Four.

(No Auditions / P.O. Box 49767 / Austin, TX 78765)---Ant

## THE LEAVING TRAINS-"Fuck"

It's not often that I feel so indifferent about a record. I hate indifference. At times it's like there's something inherently nondescript about the Trains. Just after that crosses your mind, up comes a song with a catchy hook, like "Welcome to New York," and you say, "Fuck yeah. Rock 'n' Roll." Then there's the obvious Saints influence ("So Fucked Up" sounds like a reject from "Eternally Yours"). And the obvious Iggy influence. Rock and roll, man.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

## LEMONHEADS-"Hate Your Friends"

These guys have a nice dischordant and chunky sound. "Fucked Up" is a little like the Angry Samoans, with two singers. The harsh vocals of this Boston band sometimes remind me of those Irish rockers Stiff Little Fingers and other times Husker Du. I'm hesitant to mention these bands since the Lemonheads are not nearly in their class, and even have some real clunkers like "Rat Velvet," but "Amazing Grace," "Uhhh," "Belt," and "I don't Wanna," make the record worth checking out.

(Taang Records / P.O. Box 51 / Auburndale, MA 02166)---Thomas

## KEITH LEVENE-"Violent Opposition"

Before Mr. Levene high tailed it on back to England he conducted a major jam session with some of L.A.'s P-Funk-Noise heavy weights. Included in that roster are members of the Chile Peppers, Fishbone, Thelonus Monster and Captain Beefheart. A virtual smorgasbord of talent. Though the four songs offered seem to be not much more than an appetizer for a full length LP, the pickings can be quite satisfying. Keith's axe slinging coupled with Flea's bass attack are more than enough to prompt one to shake their post-punk booty out the car window, especially on "I'm Looking For Something," which bears more than a comparison to the Who's "the Seeker." As the album cover so boldly states, "a fucking must!" Logic of which I feel no need to question.

(Taang Records / P.O. Box 51, Auburndale, MA 02166)---Steve

## LIFE SENTENCE-"Life Sentence"

They play some hefty thrash. If you are still into thrash, if you aren't sick of "hardcore", by all means buy this. It's packed with all the cool song titles like "Problems", "Men In Blue", etc. 5 of the 10 songs were recorded with their former singer, who sounded exactly like Kevin Seconds. You know something? The kids will love this...but I hate the kids.

(\$6.00 ppd. to James Reynolds, I.L.A. / P.O. Box 594m / Bay Shore, NY 11706)---Brian

## L.U.L.L.-"The Highest Wall"

Ugghhh. I can't take anymore of this metal tinged hardcore and the lyrics that go along with it. They do it fairly well, having a little punk influence and a thicker sound which is more hardcore than metal, so you crossover nuts may be interested. On the heavy side.

(Distributed by Anderz Nielsen / Poste Restante K30/2200 Kobenhavn N/DENMARK)---ThomasMAD PARADE-"A Thousand Words"

Yet another good piece of vinyl from BYO. Tight playing, a driving beat, strong vocals, and good edge give Mad Parade a meaty, polished sound. Every song on this album is worth listening to, so I won't single any out. If there's a flaw with this album, it's the song length. I think the songs would have more pep if they were just a bit shorter. But, what the hell it's good stuff. (B.Y.O. Records / P.O. Box 67A64 / Los Angeles, Ca 90067)---Flint

## MAGGOT SANDWICH-"Get Off The Stage!!!"

Another bad album cover. This one is reminiscent of the "Fuck You, Eddie" drawing of Eddie and the Subtitles fame. Maggot Sandwich churn out some good basic P. rock that avoids being mundane through it's primitive appeal. It's just three guys playing some basic, straight forward, thrashing stuff. They even try to get some messages across, but they don't take themselves too seriously, so it doesn't come off as heavy handed. (Hey, Vik, ever consider a career as a musician?).

(KML Records / Box 9391 / Pensacola, FL 32513)---Flint

## MEAT PUPPETS-"Huevos"

For all you expatriot meatheads, Arizona's dreaded trio of mopheads have redeemed themselves. After releasing their disgusting "Mirage," it was thought that it was all over with these hombres. However, after seeing a highly charged gig in San Francisco this summer, and reading in *Guitar Player* that Curt Kirkwood was ready to cut a crunchy pizza, "Huevos" reestablished the Meat Puppets as one of SST's best. Although two songs maintain a heavy ZZ Top influence ("Paradise" and "Sexy Music"), the rest of the album combines steady rock with the traditional Meat Puppets. Although the Meat Puppets have long evolved from their brand of Neil Young Raunch From Hell, they haven't lost their edge. "Fruit" and "I can't be Counted On" will bring all you nostalgic meaties back up to the sun. "Automatic" will curb your hard rock fixes and plunk you behind this latest release.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Ant

## MEAT PUPPETS-"Mirage"

My last encounter with the Meat Puppets, live or other wise, came on stage at the Whisky-A-Go-Go, during an "SST blowout" in the summer of '81. Since that frenzy charged payote sojourn the group has changed in every imaginable facet, while still maintaining original members and moniker. That night left an impression deeper than Evil Knevil's plunge into the Snake River Canyon on this child's fragile egg shell mind. Up till that point, I thought hardcore had something to do with Black Flag, slamming, fear of being identified as a poseur, and of course, Oki Dogs. The Meat Puppets altered my thinking in ways that I'm just beginning to grasp at. Being the true H.C., I quickly retreated back into the safe world of, Mystic Records, Goldenvoice, the Olympic Auditorium, and all that require boots and bandanas. Luckily those days are long gone and I have become this ultra hip fanzine mogul that can philosophize as to what the true pud should be groping at. So reviewing a Meat Puppets disc shouldn't be too taxing on my well versed (up to issue 13, time for a glossy cover, how about an ad on the back cover) consciousness. As prepared as I thought I was for "Mirage" I'm left dizzy by what those boys are currently up to. Never in my wildest dreams could I imagine that a band that gave new meaning to blender thrash would someday lock into polished grooves that are as "expansive" as Eno and King Crimson. Like I did all those years ago, I think I'll retreat into the safe world of Sonic Youth. Big Black, the Butthole Surfers and of course Mystic Records.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Steve

## MEAT PUPPETS-"Mirage"

Don't the Meat Puppets want their records to sound like their live show, at all? This one is a bit tedious-what with the sparse instrumentation, and slower tempos. I put a great deal of time and energy into letting it grow on me, but it just didn't work. For a band that once put out monumental events (and y'know it really wasn't that long ago) this spells l-e-t-d-o-w-n. I appreciate Neil Young much more after this throwaway. Maybe next time. Let's hope.



(SST Records / P.O. Box 1 /  
Lawndale, CA 90260)---Brady

### THE MECHANICAL BRIDE-"100 Million More/37 Senses"

Thankfully my fears of experiencing San Francisco 1967 were never realized. Behind the ultra psychedelic mind warp packaging (black light not included) are a couple of tunes no more mind blowing than early Bangs or prediscoid Blondie. Unfortunately, no matter how many times I put the turntable on repeat I'm left feeling as though I had just shaken hands with my sister. Though not by any means an unpleasant experience, it just never really got the blood flowing to the vital areas.

(Staccato Dysdain/1230 Grant Ave., #105 / San Francisco, CA 94133)---Steve

### MIGHTY SPHINCTER-"In the Kingdom of Heaven"

I remember when I heard their name and saw their first record I thought they were a joke band. I still haven't heard their earlier records but it looks to me like they're trying to get serious. They sound a lot like Canada's Euthanasia, only not as rocking. The singer has a deep voice and sounds a bit dramatic, and I'll bet these guys dig on lame bands like Christian Death. When surfing buttholes you may want to stay clear of the Mighty Sphincter.

(Placebo Records / P.O. Box 23316 / Phoenix, AZ 85063)---Brian

### MINERS OF MUZO-"Dig Deep For..."

The cover of this slab revolts me in a way that I thought only the mugs of Tenpole Tudor were capable of. Greased, gold chained, and beyond grotesque black turtlenecks are the reason the Miners should stay underground. Enough of the visual. From an audio point of view the band fares much better. Though no barriers or frontiers are disturbed in the slightest, the music successfully graduates the mid-60's, retro-hash department. With the McCoys being the jumping off point, the band makes it no closer than the Stooges into eighties territory. For those who are really interested in another cover of "Stepping Stone," I've got five "nice" boys more than willing to take you by the hand. As for myself, I use my appendages for other purposes.

(Eksakt Records / Willem II Straat 37 / 5038 BC Tilburg / The Netherlands)---Steve Palms

### MISANTHROPIC CHARITY-LP

After thoroughly enjoying most of the first side, a feeling of disappointment crept over me...I had realized that they might very well play the same English-sounding beat (remember Vice Squad?) through the entire LP. Well, I wasn't too far off. I hope MC's lack of diversity will be rectified over time. I think they have the potential to do it. Singer Bibi has a powerful voice, but she could add more feeling to the songs by, perhaps, varying her vocal style from tune to tune. With a little work these folks



Mission of Burma

could rise far above any Vice Skwod comparisons. Hmmmm...very interesting Escheresque cover art.

(Boston Tea Party c/o Anderz Nielsen/Poste Restante K30/2200 Kobenhavn N/DENMARK)---Brian

### MISSION OF BURMA-"Mission of Burma"

In '77 this would've been considered punk. Today Mission of Burma have more of a post punk feel. Wrenching and pounding noise is packaged in these five songs, and the melody and angst are delivered with soul by this fine Boston band. After breaking up they are back together again so, hopefully they'll soon offer some newer material that's just as good. (Taang Records / P.O. Box 51 / Auburndale, MA 02166)---Thomas

### NEGATIVELAND-"Escape From Noise"

Heavily conceptual. Without attempting to misinterpret the meaning of this, the album appears to be a lampoon of commercial radio and the likes of Michael Jackson. As a whole, the album is complete. There is a common thread running through it. However, musically its spotty styles vary, and so does the quality of pieces. Intellectually, it's funny and intelligent. As an interesting experiment, this album is successful. As a musical experience, well, I'll leave that to the listener's discretion.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---ANT

### NO MEANS NO-"Sex Mad"

This is the best band in Canada. I swear to God. They are music personified. They are energy unleashed live. Buy this record. Play it. You will never think of Canada as a cold wasteland again. You will think of Canada as a land where drums pound unceasingly, and guitars accent throbbing basslines. This jazz/hardcore/funk/thrash/ musical band will kill you. Picture Big Black and the Minutemen as one entity. That's close to what No Means No is.

(Psyche / Alternative Tentacles)

---Kelly Simpson, Canadian National Board of Tourism

### NONE WHATSOEVER-Compilation

Vacant Lot has put together an interesting collection of underground music from various places on the east coast. Tunes range from "pop

with a hard edge" to neo-industrial/experimental music. Over all, this disc is a good sample of the many different styles of music that exist in the alternative music scene these days. The variation of sounds is similar to the kind produced on many tape compilations; however, since this is on vinyl, the quality of production is vastly superior to many tapes I've heard.

(Vacant Lot / Box 2187, Empire State Plaza Station / Albany, NY 12220)---Ant



### NO TREND-"Tritonian Nash - Vegas Polyester Complex"

Yeah. Go baby! Wail, Wail, Wail. America at it's finest, boys and girls. "Copper Head," has a Dan Ackroyd type ranting auctioneer/commentator selling off junk odds and ends with religious fervor, to the accompaniment of lounge music. No Trend exude hate and disgust. They grind out Exorcist noise muzak, and funky jazz rhythms with sarcastic death grip vocals that mock. "Without Me," sounds like a Rites of Spring parody. "Over Weight Baby Boom Critter," is an ode to the eighties, capturing the yuppies and crushing them in a polyester vice.

(Touch and Go Records / P.O. Box 25520 / Chicago, IL 60625)---Thomas

### OPAL-"Happy Nightmare Baby"

A few of these songs sound a lot like "Children of the Revolution" T.Rex. I'd almost believe that David Roback is an incarnation of Marc Bolan from listening to some of his guitar riffs. Kendra Smith's easy-going vocal style is very relaxing, kinda makes me wanna snooze. Some Doors-like melodies, too. All this is okay. Really. But either my attention span is too short or some of these songs are too long



(6-8 minutes). I get lost somewhere around the 3-4 minute mark, at best.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

## PARIS RECORDS

### PRESENST'S "Made Up In Texas"

Here it is folks. The worst album cover in the history of music. You'd figure that the record co. would give the packaging a little thought, but no luck. The record co. didn't even bother to give the stuff they put on the album any thought. The record is a collection of mariachis, country, spoken word, and new wave (I think this is what they mean when they say "disjointed"). Featured on the album is the Reverend Buck Naked from the Church of Bob, so those of you who think that stuff is real funny won't want to miss it. Also featured on the album is the embarrassing singing of Allen Ginsberg, who even made The Clash sound bad when he sang with them. Whoever told Ginsberg he could sing is having a good laugh right now.

(Paris Records / 9794 Forest Lane, Suite 595 / Dallas, TX 75243)---Flint

## POET'S CORNER / DR. MICHAEL PEMULIS-Split l.p.

Existing on a strict diet of p-rock, and underground music can at times make me appreciate Bad Religion's mid-1970's opus, "Into the Unknown." Though I try never to digress quite that far, it is however a relief when we receive a little bit of an alternative to the "alternative." In the case of this split lp I can feast in two distinct genres nearly covered in this rag. The Poet's Corner serves up an eclectic brew of bohemian jazz, with a slight Motown and ska flavor. As for Dr. Michael Pemulis, featuring, "Whiskey Straight," his brand of musical fare straddles country, bluegrass, and traditional folk. What link these distinct combos together is their socio-political concerns, as in the Dr.'s Dylanesque "After the Ocean is Gone," and the Poet's Corner ode to safe sex offered in "the Plague." Though I still perfer my sustenance delivered at 250 beat per, with any discernible message obliterated from my psyche by walls of metallic feedback, this desert offering is truly a welcome coffee break. Gimmie gimmie gimme.

(Placebo Records / P.O. BOX. 23316 / PHOENIX, AZ 85063)---Steve

## THE PONTIAC BROTHERS-"Be Married Song / Doll Hut" 12" single

It's gotten to the point where I no longer hold these boys on the highest of regard. They've long since graduated to the worship department on that ever narrowing list of what is absolute cheese. Their Anaheimed reworking of AC/DC's "Dirty Deeds (done dirt cheap)" stacks with any late 70's Replacements cover. In terms of Maslow's hierarchy of needs, these bros would rank just above food and shelter in basic life sustaining juices. For those who hunger beyond the missionary position, los Pontiac Brothers can easily fill that void.

(Frontier / P.O. Box 22 / Sun Valley, CA. 91353)---Steve

## POPDEFECT-"Devil in my Zip Code/ Futility Train" b/w "Ode to Billie Joe" 10"

The sleeve has a great look to it: a 10" with really good cover art. Unfortunately, I can't seem to enjoy the music as much. As the name suggests, they have a poppy sound...it's a little "garagey" but somehow lacks the aggressiveness I need. I admit---that opinion is a bit subjective. They've done a decent job with this record, nonetheless. The fact that I don't like "Ode to Billie Joe" is my problem...I'm sure I would've preferred "Billy Don't Be a Hero".

(Hrt Mmr Records / P.O. Box 42602 / Los Angeles, CA 90042)---Brian

## PRECIOUS WAX DRIPPINGS-"Ain't We a Wishin' Bunch"

An interesting name and some good music to boot. Some of these six songs can be quite forceful and at other times sort of poppy. Hey, is that Steve "Big Black" Albini that I hear, on the "Bark" side, between the cuts of "Soulbait," and "Big Cheese (an excellent song by the way)," describing them by saying, "Basic raw rock 'n roll done by young wipper snappers." The "Frog" side is not quite as good, with it's thicker heavy sounding Das Damen/Redd Kross noise and winning vocals, but I still say, "Yeah." (My only question is whether that big dummy on the back of the album jacket is really smoking in bed? Gees, he looks like he's sleeping.)

(Fat Bat / 419 S. 13th St. / Omaha, NE 68102)---Thomas

## PRONG-"Primitive Orgins"

Prong combines punk, thrash, metal, and noise in a style reminiscent of a fellow NYC band - Swans. This album makes the crossover from punk to metal so easily that they lose distinction. The lyrics focus on the emptiness and evilness of modern existence. In response to such a grim environment, Prong offers the advice of "Tear it Down." Anarchy, dudes.

(Prong / P.O. Box 20536 / New York, NY 10009)---Flint

## PUSSY GALORE-"Pussy Gold 5000"

Not quite as attractive as "Groovy Hate Fuck", but it's still a slightly godhead disc in its own right. Yep, when you get down to it, they're probably the tinniest sounding band on Earth, with their multitude of trebly guitars and no bass. Singer Jon Spencer yells good, but "Spin Out", my favourite fab tune on this 5-song EP, is proof that he ought to hand the mike over to Julia a little more often.

The whole band puts out this "fuck-all" attitude that is, at least to me, the essence of punk rock. If you hate them it doesn't matter because they probably don't care. Guitars, yelling, metal (as in tin, steel, iron, etc.)...it's noisy, it's cool, and it'll send your gerbil into shock at 100+ dB.

(Buy Our Records / POB 363 / Vauxhall, NJ 07088)---Brian

## PUSSY GALORE-"Right Now!"

Garage power grunge comes sludging from the melting speakers with Cramps style reverberation. I crank the volume to 11. It sounds like it could be Mark Smith from The Fall on vocals, but there is no trace of glibness, so it

can't be him. It feels dirty. Just the way I like it. This is the primordial ooze of rock.

(Caroline Records, inc. / 5 Crosby St. / New York, NY 10013)---Flint

## RAW POWER-"After Your Brain"

I like, but do not love, the Raw Power experience. They have ability and can really play some blazing stuff, but I could do without the mundane lyrics. Solos by Silvio should be enough to keep the metal fans happy, while there's enough hardcore to get those crew cut boys going. Great stuff for getting pissed and diving off the coffee table.

(Toxic Shock Records / P.O. 242 Pomona, CA 91769)---Thomas

## RED HOT CHILI PEPPERS-"The Uplift Mofa Party Plan"

The shirtless kings of white-boy funk are back with more of the same. Using the age old trick of enticing through promises of the forbidden (the jacket contains a parental warning because of "explicit lyrics"), the Red Hot's promise much more than they deliver (unless you're offended by the word "tits"). No song on this album seems to really stand out from the rest. And the album is (unfortunately) much more produced than their earlier stuff. If you're into the Red Hot's, you're gonna be happy with this stuff. To me, they've gotten a little too tame. (E.M.I. / 927 Kings Road, Suite 314 / West Hollywood, CA 90046)---Flint

## REST IN PIECES-"My Rage"

Of course the worst thing about this kind of recycled, stale, sloganeering thrash is that the uninformed are likely to mistake it for punk rock. Kind of sad...

(One Step Ahead / 1716 Ocean Ave., Box 5L / San Francisco, CA 94112)---Brian

## RHINO 39-"Rhino 39"

Well, about eight years ago this obscure Long Beach band released a single that without question became the definitive punk slab of that year. Well, that was '79, and most things that were once able to elevate my blood pressure a few ticks have lasted about as long as Jones Town. Well, that obscure little group didn't change their name to TSOL and sport custom leather tattoos. Well, they kept right on practicing twice a week and occasionally when the planets were aligned, they'd venture a gig outside the L.B. city limits. Well, all these years later the band has finally seen fit to grace the world with its presence once again. Well, not with a single this time, but a genuine tight fisted lp, that is destined to reach classic status in our life time. Well, all that can be said at this point is, remember a time when punk wasn't dead, and how good it felt to be alienated from society? Well, remember the Clash, Middle Class, Urinals, WeirDOS? Well, if you get the idea, get the record. Well...

(Triple X Records / 6715 Hollywood Blvd, Suite 282 / Hollywood, CA 90028)---Steve

## RHYTHM PIGS-"Choke On This"

Whether you like these songs or not, you've gotta give these guys points for the fecundity to write such tunes. The whole package here is pretty attractive: 15 rocking songs, most of which are quite uplifting; good production by Spot, who seems to be in Texas these days; an



obvious Hendrix influence; good cover design. On a few songs I sensed the lyrics getting a bit tacky, but the music itself pulled me through before I decided to give the needle a lift. I don't see how you can fuck up by getting this one. (Mordam Records / P.O. box 988 / San Francisco, CA 94101)---Brian

### **BRIAN RITCHIE-"The Blend"**

This album was faced with two major obstacles before it even reached my turntable: 1) Overcome my mistrust of all things called Brian (Mr. Trudell has been reading over my shoulder half the night) and 2) Live up to my expectations of being as good as a Violent Femmes record. Unfortunately, it failed on both counts. Ritchie would do better to remain a faceless member of the Femmes than to produce this kind of drivel. He seems to be using this record to showcase his versatility. Fine. He's versatile, but that's not enough. A little substance wouldn't hurt. This album is at its best when Ritchie plays western-blues a la "Hollowed Ground." It's at its worst when he goes techno-pop crazy. (SST Records / P.O. Box 1 / Lawndale, CA 90260)---Flint

### **RITUAL TENSION-"Hotel California"**

When I was seventeen there were the "Cal Jam festivals," bong hits, bagging groceries, long hair, the SAT's, Billy Carter, Fonzie, and the Eagles. It has taken me all these years to at least partially recover from such trauma. That is until Ritual Tension brought it all back home with their Sonic flavored rendition of the Don Henley and Co. tune. With probing vocals, and throbbing guitar cutting through my brain, those memories still seem excruciatingly vivid. And that's precisely what Ritual Tension have in mind, with their fisting gut-tear rock. The two other tracks on the ep, "Hated" and "the Grind" completed the process of turning my bowels into chum chowder. A wicked creation such as this makes it far more bareable to deal with the demise of Big Black. Thanks for the bad memories. (Sacrifice Records / P.O. Box 488 / N.Y.C., N.Y. 10009)---Steve

### **ROYAL CRESCENT MOB-"Omerta"**

White-boy funk is alive and well in Columbus, OH. The R.C. Mob powers some jumpin' tunes in the style of The Red Hot Chili Peppers and Faith No More. Is it any wonder, though, considering that R.C. Mob front man David Ellison grew up next door to Mr. Sugar Bonner, lead guitar player from the Ohio Players? In tribute, the album has an Ohio Players remake - "Fire." My favorite tune, though, was "Get on the Bus," which made my inner-city bones gyrate. Another favorite is "Red Telephone." Incidentally, these guys cook live. (Celluloid / 330 Hudson St. / New York, NY 10013)---Flint

### **RUDE BUDDAH-"Sorry Dear," "Though I Walk"**

"Sorry Dear" begins with a banjo solo and breaks into a country song with a little new wave scattered around the edges. Later on the same fiddling and a harmonica work their way into the easy-listening, but not terribly gripping tune.

The other song "Though I Walk" is what makes this EP a good one. While playing with

the precision of a jazz-fusion band Rude Buddah still manages to keep some spirit and soul. My favorite part of this piece is the drum work: Hyper-solid backbeat with all sorts of creative fills thrown around it. If you drum, you could learn some stuff from this girl or boy.

All in all Rude Buddah demonstrates that they possess a broad range of musical diversity. This two song EP inspires my interest to hear what else these folks can do.

(Green Triangle Records / P.O.B. 768, Bowling Green Station NY, NY. 10274)---Jay

### **SAVAGE REPUBLIC-"Tragic Figures"**

Savage Republic's rerelease of "Tragic Figures" is a welcomed venture for us less-than-hipsters who never heard of this band three years ago. Every song on this album is great-no loose ends. Nothing quite as poppy as their "Film Noir" single but much more accessible than say commercial. Every cut pounds: jungle sounds, multi layered percussion, catchy bass grooves, melodic grinding, guitar and driving, sometimes haunting vocals. "Next To Nothing" is my favorite song, but the entire album is a gem not to be passed up.

(Independent Project Records c/o Chameleon / 3355 W. El Segundo Bl. / Hawthorne, CA. 90250)---Chris Houston

### **SAVAGE STEEL-"Begins With A Nightmare"**

I think I've reviewed more than my fair share of metal records this time around. This album offers pretty straight-forward metal, but it lacks anything to differentiate it from the other local nightclub metal bands. The band moved from Toronto to Hollywood where it could be safely lost in obscurity.

(New Renaissance Records / P.O. Box 11372 / Burbank, CA 91501)---Flint

### **SCRAM-"Stand Up"**

Scram has a sound like early Stiff Little Fingers and early Clash completely imersed in a reggae beat. The vocals on this album are clear, confident, and harmonic. The music is tight. The lyrics tend toward activism with too correct world politics. Scram even make a John Lennon song listenable (sorry, Steve). Yes, I admit it. I like their version of "Imagine." To imagine Scram think of "Police and Thieves" or SLF's "That's When Your Blood Bumps." This album is getting a lot of playing time on my turntable.

(B.Y.O. Records / P.O. Box 67A64 / L.A., CA. 90065)---Flint

### **SCRAWL-"Plus, also, Too"**

These 3 ladies sound like a minimalist version of the Go-Gos. But just the basics, mac. Hold the pickles, hold the lettuce. Simple no-frills music and heavy on the backing vocals don't upset us. Lyrics deal mostly with female stress and problems which, amazingly enough, aren't that unlike some of the dilemmas that us dudes have. Not a bad investment at all. I mean, you fuckin' work for your pleasure dollars, don't you? Spend 'em wisely.

(No Other Records / 1992 N. High St. / Columbus, OH 43201)---Brian

### **SCREAM-"Banging the Drum"**

The Scream play rock n' roll and do it very well. "Feel Like That," and "Walking By Myself," are really powerful heartfelt tunes, but with all their talent and sincerity the whole album should feel like that. The direction they are choosing to go in zaps the energy from this disc. The longer and more traditional rock structures are promoting dead space, which on this album begin to sound like filler. The Scream still have plenty to offer and intrigue you with here, but they're not setting the standards for those who follow as they did on their first two albums.

(Dischord Records / 3819 Beecher St. NW / Washington, D.C. 20007)---Thomas

### **SCREAMING TREES-"Clarivoyance"**

The Screaming Trees are one of the best postpunk-psychedelic-garage bands out. Sadly this combo has not toured much, so they remain relatively obscure. The power and rage of this album seems only equaled by early Velvet Underground and a punk rock Rolling Stones. However, such labels are highly deceptive, for there is no doubt that this group is very original. Appropriately named, the Screaming Trees scream--with the intensity of rock n' roll. (Velveton Records / 607 W. 3rd / Ellensburg, WA 98926)---Ant

### **THE SERVICE-"George's Duty-Free Goulash"**

Incaised within this supple slab of clear arctic blue vinyl is the third release from the Service. Not the Chicago style of post psychedelica-garage-core-grind that I had, for some unknown reason, come to expect, but a thoroughly rocking monster that grabbed me in my Costello post-Dils (pre-Rank and File) cortex. The production is as slick as my brother's greased forest of lower back hairs. Though the tunes fall just short of reaching the country-fried anthem variety, I know that this record will find proper rotation on my turntable A list. As for lip service, someone in the band blows a harp that would put Julian "Zergunderwitz" Lennon in his much deserved grave. That alone makes this record essential matter.

(Steal this one if you get a chance...ed note) (Pravda Records.....)---Steve

### **7 SECONDS-"Praise"**

The title cut on this platter has good throbbing, blood engorged beat, woven guitarwork, clear vocals and strong transitions. The rest of the E.P. isn't the most innovative stuff you'll ever hear, but it's pretty solid rock. It could have more edge to it, the guitar doesn't grind enough in key places, but the drums and bass are plenty aggressive. The lyrics are well intentioned and aim to improve your fiber if you aren't getting enough fiber in your diet.

(Positive Force Records / P.O. Box 9184 / Reno, NV 89503)---Flint

### **THE SHAVED PIGS-"Breakfast is Served"**

I get the impression that these people are fairly accomplished musicians...too accomplished, in fact, to be playing thrash. They've even got a sax and keyboards. It's like all that talent is going to waste on lame songs. Around



them lurks an aura that is distinctly unintellectual and, at times, downright inane. What for? Is this their idea of fun? What they do, they do well, but listening to it makes me feel like I've joined the fraternity of morons. What gets me is that it's encased in one of the best-looking covers I've seen for quite a while.

(Porcine Records / 225 Central Park West, Suite 914 / New York, N.Y. 10024)---Brian

### **The SINS-"...beginning from the end"**

In punk rock, there is the ancient art of making up a "mean" riff and building a song around it. Really simple...but most oafs, not knowing the necessary elements of this fine craft, fail miserably at it. The Sins, in all their glorious primitivity, somehow pull it off. In spite of the shallow production, they sound mean. And they look mean. And though you may feel a bit weary nearing the end of either side, you may still find the effort remunerative. Sure this sort of stuff has been done before (and done better), but there's something right about it.

(Squirtdown Records / P.O. Box 7761 / San Diego, CA 92107)---Brian

### **SKIN YARD**

Cool disc. It's on clear vinyl, which is kinda cool, but coolest of all is the crunching sound these guys have. Kind of a gothic rock that is a little less pretentious, a little more musical. They sound like they would absolutely RIP live. Driving drums and powerful vocals allow this first release to bang it's way from track to track instead of drag sluggishly. Recommended for "Scratch" alone.

(C/Z Records / 1407 E. Madison / Seattle, WA 98122)-Kelly, The Irish Hoser

### **SLOVENLY-"Riposte"**

I think this is the perfect time of my life to get a Slovenly record. Never before have I been so appreciative of the subtleties in music. Never before have I been so turned off by gawdiness and pretentia. This is the right time for me to hear Slovenly. I don't really know who to compare them to and I don't care. Besides, their "old/new" song leaves me a bit self-conscious. Guess you ought to check this out.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

### **SONIC YOUTH-"Sister"**

Three days after the County of Los Angeles cancelled what was to be the single most important event to hit the State since the renovation of Spahn Ranch, L.A. is justly ravaged by the quake it so richly deserves. An SST blow out and bar-b-que, that took months of planning and a whole lot of funds (including insurance, and advertising) was snubbed by county officials at the last possible moment, for fear of "potential violence." This was to be no ordinary Sunday in the park with Saint Vitus, but an event that had the sole purpose of resurrecting L.A.'s seemingly nonexistent underground. Every SST band of worth was scheduled to participate. The climax being Sonic Youth blowing every group off the stage, with the possible exception of Opal and FIREHOSE. It was in that same week that a dear friend, who shall remain nameless, described "Sister" as Sonic Youth's attempt at commercialism and suck rock con-

formity. And it was the very next day this misbegotten soul vomited an entire jumbo helping of chili-cheddar-cheese-fries from Barney's Beanery across the dash of the vehicle that he happened to be operating. Like those who have questioned the authenticity of pro-wrestling, there truly is justice and balance in the universe.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Steve

### **The SPLATCATS-"Sandy, Candy and Hank"**

Do you ever wonder if there's surf in Buffalo? The SplatCats may not answer that question, but they make it clear that there is no shortage of garages. This E.P. comes across with gritty surf-pop that was never meant for the beach. Instead, play this stuff while sweltering in the 90 degree + heat and think about what it would be like if you were at the beach. There's some good substance to the tunes, but it feels like some of the bands meatiness got lost in the transition from garage to vinyl. Still this stuff makes good listening especially "Surfin Hearse," a cut from their album. "Surfin Hearse" brings out the reasonable adolescent urge in all of us to own an oversized Cadillac Hearse for no reason. You can see me cruisin' mine down the boulevard every Saturday night. (Celluloid / 330 Hudson St. / 4th Floor / New York, N.Y. 10013)---Flint

### **The SPLATCATS-"Sin 73"**

Living proof that the rock torch ignited by Sonny Bono eons ago is still burning as brightly as ever. The five lads who make up this ensemble have not only been awol from their lawn mowing chores by musical tenacity, but all claim Brian Jones and Greg Shaw as their illegitimate forebearers. What they lack in buoyancy they more than compensate for in teenage-lobotomy-surf - garage - tit anthems. Understanding that their home town of Buffalo is the coldest burg in all the lower 48's lends a shred of credibility as to why these boys have fine tuned their craft in the rich tradition of Redd Kross and Bob Crane. A quite enjoyable racket by "lust crazed teens on a rhythm driven rampage."

(Celluloid / 330 Hudson St. / 4th Floor / New York, N.Y. 10013)---Steve

### **STEPHEN J. MORRIS-"Loud Whispers & Silent Screams"**

Musically, Stephen Morris proves to be a powerful and talented song writer. Although he claims that critics will accuse him of sounding too much like the 60's, he's right. It's hard to criticize a songwriter who's obviously intense. Such intensity tends to make this album with a chip on its shoulder. There is a mix of unconventional pieces and ballads. Those tunes which slant towards the experimental, are by far the most interesting songs on the album; however, I have to admit, I caught myself humming the melody of one of his more conventional tunes the other day, which could attest to Morris' songwriting ability.

(Veracious Records / 1517 East Washington Blvd., Pasadena, CA 91104)---Ant

### **THE SUN CITY GIRLS-"Horse Cock Phepner"**

If you haven't gone to hell yet, then it's time to get acquainted with the Sun City Girls. Leading the grand tour, the Sun City Girls paint a surreal landscape of the absurd political realities of today-- if only this came out AFTER the PTL scandle. The trip, orchestrated with their highly original country blend of Zappaesque counter melodies, is bound to please fans of Paul Krassner and Bob Dobbs.

(Placebo Records / P.O. Box 23316 / Phoenix, AZ 85063)---ANT

### **THE SWIMMING POOL Q'S-"The Firing Squad for GOD"**

Although this disc is tongue and cheek commercial music, the lyrics are extremely intelligent and humorous. The title cut, "Firing Squad For God," takes a stab at church and state and at anyone else with a gun and a mission from God. On side two there are four cuts with social commentary. The tunes are kind of funky and get down to a Dire Straits sound with an edge. Given the skilled musicianship of the Q's, it's natural that their sound tends to be "studio" oriented. There still remains a highly dissident and political element in this band's style.

(DB Recs. / 432 Moreland Ave., N.E. / Atlanta, Georgia 30307)---Ant

### **THE TEXAS INSTRUMENTS-"The Texas Instruments"**

This Austin trio really rocks out. Like the Screaming Trees, the Texas Instruments blend various underground influences into a forceful attack of in-the-gutter rock 'n' roll. All lovers of the distorted rebellion should heed the call of the late night sweaty jam session and roll down the windows to blast off into the Texas sunset with these lonestar rockers.

(Rabid Cat Records / P.O. Box 49263 / Austin, TX 78765)---Ant

### **TOKEN ENTRY-"From Beneath The Streets"**

These guys must be really hard to stay positive after singing about so many fucking shitty things. After listening to their songs I'm left with too many questions.

The music is something like Uniform Choice meets Motorhead, Doggy Style and 7 Seconds. It's quite adequate and sometimes powerful, with a few metal leads, but it's not breaking any new ground. At least they stick it all in your face with no apologies.

(Positive Force)---Thomas

### **THE TWILIGHT IDOLS-"Beyond Good And Evil"**

The Twilight Idols are a semi-gloom band from the mid-west. Their debut album is not entirely impressive. While there are bits and pieces of original guitar work, the overall album is monotone. Most of the songs are hard to tell apart from each other. Two songs however, do stand out as being distinct tunes worth listening to. Titled "In Demand" and "You Don't Know Me," these songs contain more originality and talent. A disc with more cuts like these could be promising.



(Yet You Records / 4353 Melrose / P.O. Box 291754 / Hollywood, CA 90029)---Ant

### UNTIL DECEMBER-"And Two Makes Five"

Yikes! Disco is back! What a slack record. In all fairness, this record is excellently produced, but fuck, so what. If you love drum machine club music that tries to sound like Sisters of Mercy, rush out and buy this pig. If not, ignore it and hope it goes away.

(415 Records / P.O. Box 14563 / San Francisco, CA 94114)---Kelly

P.S.-The guys in the band are very good looking. If only they were girls...

### VICIOUS CIRCLE-"Reflections"

Vicious Circle sound like no other band from Australia. They sound like hundreds of bands from America. The mediocre p. rock is too familiar. There are variations to this theme. "Hope and Wait" is actually a pretty thrashing number in the style of the early Cockney Rejects. Vicious Circle also dabble in some progressive rock, which ain't my scene, in songs like "Reflections."

(Boner Records / P.O. Box 2081 / Berkeley, CA 94702)---Flint

### VIV AKAUDREN-"I'll Call You Sometime"

Wow. I find it thoroughly amazing how much thought these folks have put into this LP. This isn't just random songs thrown together...they all combine to produce an almost philosophical statement somewhat akin to the early Moody Blues. And as the lyrics form a coherent (or near-coherent) whole, the music is almost always on the verge of self-destruction. What a vast array of musical styles---from semicacophonous noise ("Of") to Far East type twanging ("The Chain") to pop songs ("Firewater"). Though I can't say I enjoy all of these, I am genuinely impressed (as if it matters).

(Akashic Records / P.O. Box 23265/Detroit, MI 48223)---Brian

### VIVA UMKHONTO-Benefit Compilation

With the Botha government so effectively controlling the news coverage coming out of South Africa, this benefit compilation is a timely reminder that Apartheid still exists, even if it's no longer a popular fad to protest it. The makers of this record did another very smart thing- the lyrical and musical style/themes of each group didn't have to fit a prescribed topic. That means that your not deluged by twenty songs in a row about apartheid. This compilation passes the critical tests. Second listening with bands like the Scream (that return after a disappointing e.p. with a real good rocker), B.G.K. (fast and powerful as they blow past their M.D.C. roots), the Depraved (similar to M.I.A.), Victims Family, Kafka Prozess (a tough sounding band from Norway), and Social Unrest are to be look forward to. The rest of the material, with very few exceptions, add to the package. If that isn't enough they've included a slick booklet with photos and information about South Africa.

(Mordam Records / P.O. box 988 / San Francisco, CA 94101)---Thomas

### VOIVOD-"Killing Technology"

This band says their music has nothing to do with the satanic image of black metal, so don't even think it. I mean, if everyone started accusing them of that, think of what it would do to their clean-cut image. I can understand their disclaimer, though. Who wants to be lumped in the same group as those other Satan worshipping bands. Just because you play speed-thrash-metalers don't mean that you're not a nice guy. These speed-metalers doesn't even mention satan. It's based more on science fiction and paranoid schizophrenia.

(Combat / 5 Crosby St. / N.Y.C., NY 10013)---Flint

### WALDO THE DOG FACED BOY-"Wood"

Waldo started off as a one-show deal, sort of an improvised music type of gig. Dare I say they should've left it at that? Well, if the members are achieving personal satisfaction through their efforts, then more power to them, but for me this just about goes nowhere. Turn on the drum machine and whatever happens, happens, right? There is some structure here, but it barely helps. Sometimes they sound like Sonic Youth, sometimes I don't know what. It's not offensive, and I don't even hate it...it's okay, I guess. But I know, deep in my heart, that I'm never going to want to hear this record again.

(Flux / O. Box 2576 / El Segundo, CA 90245)---Brian

### WHOOPING CRANES-"That's What I need"

Whooping Cranes deliver a strong follow up to their promising single "Hope/Stopped Breathing." Each tune has a strong melody, good tempo, and the right dose of jazzy creativity. The image of an east coast FIREHOSE comes to mind whenever I play this album. If I could change one thing, though, I'd have them drop the synth from the rare song in which they use it. It sounds out of place and just detracts from the good edge that is built by the simple trio of guitar, bass, and drums. If these guys are as good live as they are on record, don't miss 'em.

(Zip Records / 226 E. 10th St., #5 / New York, NY 10003)---Flint

### THE WINDBREAKERS-"A Different Sort..."

I can't figure out whether the name refers to the jacket or the bodily function. Windbreakers hail from Jackson, Miss. Their music is characterized by simple beats and melodic guitar. The tunes are catchy and inspire humming along (if you actually do that kind of thing). There isn't much of an edge, though, and sometimes the songs border on being new age mellow. But for the most part it's still gritty enough to get the job done.

(DB Recs. / 432 Moreland Ave., N.E. / Atlanta, Georgia 30307)---Flint

### THE YOUNG FRESH FELLOWS-"The Men Who Loved Music"

If one were to engage in a heated discussion as to what prime sixties television was, you'd more than likely hear names like, Batman, Star Trek, Hogan's Heros, Bewitched, That Girl,

Flipper, Room 222, Mod Squad, and the Avengers being tossed about. Well, that's prime, then there's true art. In that B-list we've got, F-Troop, Petticoat Junction, My Three Sons, the Ghost and Miss Muir, Please Don't Eat the Daisies, Thunder Birds Are Go, Kimba the White Lion, and Route 66. It is within that higher realm of existence in which the Young Fresh Fellows reside. When t.v. humor and music are fused, the results are usually disastrous; case in point Mojo Nixon, the Dead Milkmen, and the Screaming Sirens. There is nothing I find more insipid. When that unlikely union is successfully achieved, as in this case, we are dealing with potential legendary status. If that weren't enough, the music kicks in a style only equaled by Camper Van, the Replacements, and Gay Cowboys in Bondage. What better way to spend a stimulating afternoon than listening to the ballad of "Hank, Karen and Elvis."

(Frontier / P.O. Box 22 / Sun Valley, CA. 91353)---Steve

### ZERO BOYS-"Vicious Circle"

Classic punk with a unique midwest corn belt sound has once again been uncaged, thanks to our friend Bill at Toxic Shock. This little known band's superb debut album, which was not available for an interminable time span, is not only back, but now includes a few songs off their other releases. The only band that comes to mind is the Ramones. I just love the Zero Boys steady distortion guitar, and such simple lyrics have rarely ever defined teenage problems so well. "Down the Drain," is the absolute ultimate. Get it and play it loud.

(Toxic Shock / Box 242 / Pomona, CA 91769)---Thomas

### ZOOGZ RIFT-"Water II- At Safe Distance"

The front cover is a professional arty looking display. The back is a rotten amateurish collage. So, it is with Zoogz. This guy looks like a cross between a professional wrestler and El Duce of the Mentors. He is no doubt a more sophisticated version of the above two, leading one to believe him a genius one moment on a song such as "Halloween," but just a cretin the next. Like with burnt toast, there's only a select audience that will pick off the char to get a few bites. The plus side of this record includes a picture of Jack "Saccharine Trust" Brewer in the bathtub (worth a 100 words), Jack Brewer as guest vocalist, wacked out jazzy rock, a tamed version of "Walk Don't Run," and pure off the cuff sounding lyrics that can make you buckle over with laughter or a vomit attack.

(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Thomas

### A FIST FULL O'HITS-"Taang! Records Compilation"

If you'd like to sample the wares of Boston's premiere hardcore label, here's an impressive tape that demonstrates Taang's variety of rockin' bands. With pop punk, post punk, and noise, there's more here than just your typical breakfast cereal. The pick of the crop may be the Moving Targets song, "Faith," which socks it to you in a Husker Du and Jam type mold. There's also Mission of Burma, Keith Levene and Kiklag for the more adventurous post punkers. Of course, they still take their

## TAPES START NOW



**T** hardcore seriously, with bands like Slapshot, Jerry's Kids, DYS and Gang Green. A great introduction to the Taang library. (Taang Records/P.O. Box 51/ Auburndale, MA 02166 U.S.A.)—Thomas

## DOLDRUMS

What if Eric "B. O' Cult" Bloom sang for the Bad Brains back in '82? I'll tell you what. They'd sound a lot like Doldrums. They'd rule. Doldrums rule. Here we've got 3 guys displaying amazing command over their instruments and a singer, Peter Brightman, who can actually sing. Hear that? He can sing. This is emotionally charged rock and roll taken to it's limits. Call me over-enthusiastic if you want, but this is the first thing I've reviewed for this issue and it's GOOD. Now you've heard of them. Consume. Reap the harvest of their labor. (\$4.00 ppd. to Russ Johnson/P.O. Box 14932/ Gainesville, FL 32604)---Brian

## EUTHANASIA-"Above Reproach/ Beneath Contempt"

Blows away the 12", which was good to begin with. Chances are you never saw that one since it didn't get the distribution it deserved. But, of course, these guys are from way up north and man, it's fucking cold in Edmonton for a large portion of the year. You can hear it in Cam Boddy's voice as it bites through you. These are early songs from 83-85 and most are considerably more aggressive than what I've heard from them before. Lyrics are WELL THOUGHT OUT, vague kinda like the Minutemen were, only it's a little easier to look at it and say, "Oh, I get it." Then you wonder if

you're right...if you know what they're talking about. Meanwhile the music pounds at you with the ferocity of Killing Joke's "What is This" LP. Vicious Chrome tape with lyric sheet. Purchase. (PO Box 4554/ Edmonton, Alberta / T6E 5G4 CANADA)---Brian

## HALF A CHICKEN-"Half a Chicken"

is better than no chicken at all. Strong musicianship and writing going on here. The recording quality isn't up to snuff, though (the drums sound muffled and the vocals are a little too much in the forefront). There's potential grittiness. I'll be interested to hear what these guys do next. (Sisyphus Records / 27 Salem Lane / Port Washington, NY 11050)---Flint

## THE LEXINGTON DEVILS-"The Lexington Devils"

Out of desperation, you wander into Madame Wongs (you're so desperate, it's even Madame Wong's West). On stage is a band who want to be real tuff. The Marshall stacks are blaring and the mini-skirted UCLA crowd are half pogoing/half walking like Egyptians. The singer is working hard, as can be seen by his sweat drenched white silk flight scarf. The guitarist is doing his best to be Stevie Ray Vaughan. You're doing your best not to punch the Billy Idol faggot standing next to you in the face. These guys aren't bad, you think, but I can't stand to be near this anymore. Without even finishing your \$3.00 beer, you stagger outside to fill your head with cold night air. (7095 Hollywood Blvd., Suite 408 / Hollywood, CA 90028)---Flint

**P** S.S.- These guys waste a lot of money on postage.

## THE MOB-"We Come To Crush"

The Mob are out of NY, which is not surprising because a lot of good metallish thrash bands from that area are coming into the lime. Light lately, the Cro-Mags (NJ) for instance. The guitar riffs are good and so are the vocals. (Big City Records/ Pine Street / Lake Peekskill, NY 10537)---BENC

## NUDGE SQUIDFISH-"I'm Cocky for Love!"

Based in Watersville, Ohio, N.S.F. take the listener on an eccentric tour through some not so eccentric musical territory. Combining little audio blips of philosophical rantings, and structured ballads, NSF are sure talented song writers. The experimental aspects are a little simplistic, but are encouraging. (P.O. Box 644 / Westerville, Ohio 43218)---Ant

## PSYCHO VIOLENTS-"Walk On Water"

P.V. have released an excellent tape. The name might fool you: they are not Psychic T.V. ripoffs. Instead, P.V. are hard rock funksters jamming out the Twilight Zone of their native Florida. Art included with tape is great, so be sure to ask for any of their posters when requesting their tape (maybe send them a little donation while you're at it). (P.O. Box 14775 - University Station / Gainesville, FL 32604)---Ant

Cont. at the end of Big Black

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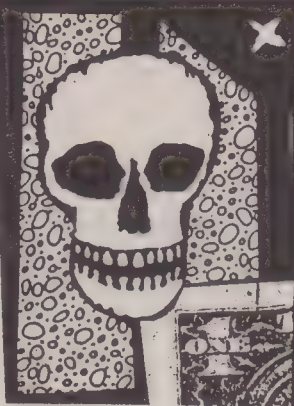
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### A PICTURE MADE-"God Loves a Hell of a Man"

This little record should have been reviewed in issue #12 and almost was. Anyhow, APM suggest Petty/Springsteen-esque vocals set to western music with a slow country beat that plods on and on. It's nearly impossible for me to be objective about it as I so intensely dislike the aforementioned vocalists.  
(Eric Harris / 705 9th St West / Pittsburg, KS 66762)---Brian

### ARTLESS-"Public Display / Terrorist"

What can I say? I listened to it several times and really tried to like it. You got punk rock on one side. You got noise on the other side. I find this particular punk rock and noise quite forgettable, although I do relate to Mr. Board's sen-

(Highway K / Box 7154 / Olympia, WA, 98507)---Steve

### BIG BLACK-"Heartbeat"

Awesome tools in motion. The new Star Trek this ain't. Big Black fuse noise and enough tune to make hard-core. Hardly human, I would say.  
(Touch and Go Records / P.O. Box 25520 / Chicago, IL. 60625)--- Thomas

### BIG BLACK-"He's a Whore"

The puds do it again. Maybe a little wimpy and too much concept oriented (Imitation over art?) for these modern day crusaders, but the chuckle the cover sleeve delivers is worth your two and a quarter alone. Gosh, they really do resemble Kraftwerk. Boy, do these homeboys look like Cheap Trick.

(No Blow Records / P.O. Box 127 / Dekalb, IL. 60115)---Thomas

### BORN WITHOUT A FACE-"Worship"

Tough sounding music, that is fairly one-dimensional, thudding and crashing, rock with dark gloomy tones. Green River may be a good comparison. The sound always seems to be pulsing powerfully forward providing that slow headbanging beat. That is where the rock/metal influence is, in the rythm, not in the solos. For those seriously into heavy sounds accompanied by raw and bloody vocals & lyrics... (\$3.00 ppd. from: P.O. Box 7944 / Ann Arbor, MI 48107)---Thomas

### BRAVE NEW WORLD-"BNW"

Despite their pleas for social and political justice these guys are alright. Fortunately it's



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timents on "Terrorist."  
(\$3 ppd to S.W. Ent. / 75 Bleecker St. / New York, NY 10012)---Brian

### THE ART OF WONDERING-"The Silver Frame / Word"

Two questions: 1) J. Gordon Babush...male or female?, 2) British or faking it? Either way I don't mind, but it's just got me wondering...and THAT is art. Anyhow, this band consists of just two people who play various electric/electronic instruments, none of which is a guitar. The result is a slow, dark sound, but not the hoaky "death rock" sound. This isn't rock. It isn't bad, either.  
(1274 Ragley Hall Rd. / Atlanta, GA. 30319)---Brian

### BEAT HAPPENING-"Look Around"

If Satan sang lullabies and wore pajamas to shopping malls he still wouldn't be fit to suck on Beat Happening's garden hose. Strangely wonderful, even if I never swelled in the presence of Marlo Thomas.

(Touch and Go Records / P.O. Box 25520 / Chicago, IL. 60625)--- Thomas

### BLAST!-"School's Out"

Black Flag comparisons are inevitable, but this is the most amazing case of carbon-copy duplication I've heard (with the obvious exception of Uniform Choice's "Threatmania" show at the Pantages). If you liked 81-82 era Flag, there is no doubt this will interest you for at least a little while. Mostly I picked it up for their version of the Germs' "The Slave," which sounds good except that it bugs me when he keeps leaving out the "neuro-sutra can can" line. Then you got your A. Cooper cover and the original song, "Your Eyes," slows things down just a little bit. Pretty soon these guys are gonna go through their "My War Side 2" era, so you'd best catch them before that.  
(SST Records / P.O. Box 1 / Lawndale, CA 90260)---Brian

### BLATANT DISSENT-"Dreams"

Bold and "Bad." Strong, strong, strong. Crunchy drums. No more wimpy post core, at least not in these midwesterners' backyard.

the sardonic, Killing Joke side of the band that prevails in this tri tune outing. Recorded in the now legendary Wireworks Studio, in Shepfield, home of Public Humiliation and White 'N' Hairy, BNW slam home their most impressive vinyl to date. Definitely a nice precursor to the long awaited LP. Take me home Rusty.  
(Fartblossom Ent. / P.O. Box 818 / Pomona, CA 91769)---Steve

### THE BUDGET RANCH BOX- With 3 colored vinyl slabs. Featuring Peace Corpse, White 'N' Hairy, and Pillsbury Hardcore

What has taken on mythical properties is finally a vinyl reality after only two years in the making. From Peace Corpse's cover of ZZ Top's "T.V. Dinners," to White 'N' Hairy's rendering of K.C.'s "That's the Way (I Like It)," comes one of the aberrant concepts that I have yet to sink my soul into. From savage disco to thrashospheric textures be the wildest wax to arrive from Pomona (the landfill capitol of the world) since the Zimbo Chimps. Truth is truly stranger than fiction. Not for the spineless.



(Budget Ranch Records / P.O. Box 242 / Pomona, CA. 91769)---Steve

### THE CANNANES-"No-one" Ep.

Talk about bad sound quality...Al Jolsen had better recording quality than this. I mean that. The songs are okay, I actually like one of them. Sounds like some gals sitting around making up folk songs. But, crap, what gives? I mean, I've personally made far better quality recordings on my stereo tape deck, using a couple of crummy Sears microphones. (Highway K / Box 7154 / Olympia, WA, 98507)---Brian

### DESPERATE MINDS-"A Chance To Feel Emotions Alive"

The sound is a little like older Youth Brigade and S.N.F.U. material, but weak sounding vocals, music, and mix doom this record. There's some good sentiment and positive feeling, but it comes off sounding so nice that it's hard to take. They've got something, but need a more forceful punch to their playing and writing. (P.O. Box 971 / Kamloops, BC / CANADA V2C 6H1)---Thomas

### DT AND THE SHAKES-"Don't Let Me Down"

D.T. and the Shakes are a band out of Virginia that come very well recommended. Very inspired vocals and a basically tight band. A few synths, and early OMD will come to mind. All in all a good single.

(Impact Records / 401 Washington Ave., Suite 301 / Towson, MD 21204)---Ben

### GIRL TROUBLE-"Tarantula / Old Time Religion"

The garage-thrashabilly sound seems to be getting pretty popular, which suits me o.k. There are enough fuzzy grinds and sloppy riffs here to keep your interest going. This single reminds of the latest Pussy Galore effort. If you like your batmobile rock, and you want it grungy, you'll want this disc.

(Highway K / Box 7154 / Olympia, WA, 98507)---Flint

### GNA GNA / BAD ATTITUDE-Split e.p.

Nothing here does much for me. Of course, lately I've been a lethargic pinhead and have doubted, on occasion, that I have the vigor to pen even one more record review. This band Gna Gna has been together for five years. They must have a lot of material by now. Some of it is probably better than this one punk rock song. Bad Attitude are represented by two hardcore songs. Unfortunately, this is the sort of music that's just hard to get excited about anymore. Maybe I'm just getting too old.

(Ramon Gonzalez / Gundeldingerstr. 125 / 4053 Basel / SWITZERLAND)--- Brian

### HICKOIDS-"Hard Corn"

Honestly, I tried to find a moment of pleasure within this slab. Or even a groove that didn't make me wanna gut and skin my

speakers. But I couldn't keep from tossing my salad to country-fucked versions of songs that were lame to begin with. Any attempts of humor come off about as subtle as a Denny's menu for inbred illiterates. Gimmie sopor.

(Toxic Shock / Box 242 / Pomona, CA 91769)---Steve



### THE INSULIN REACTION-"Witchfinder General"/"Ride To Forever"

I saw this band play a month or two ago and thought they were good...damn good. They had two basses, keyboards, and a skilled drummer. It really sounded good. Somehow this doesn't sound as enticing to me. The recording comes out a bit refined. On the other hand, you've got to take into consideration that I'm comparing this to their live performance. If I'd heard the record first, I'd probably like it more than I do now. I'm one of the privileged few who know what this band is capable of. Dig it.

(Toxic Shock / Box 242 / Pomona, CA 91769)---Brian

### MECCA NORMAL-"Oh Yes You Can!"

It's kind of funny (admittedly, in a sick way) when these politically radical types go so far to the left that they come around full circle and are veritable fascists. It's that Vancouver Five type of mentality, in which the current state of affairs, no matter how bad, is still more attractive than their "solution." And these people are utterly humorless. One can only imagine how miserable they must be, setting their goals and objectives so high that they can only fail. If that doesn't sound apathetic to you, then buy this turd. (Highway K / Box 7154 / Olympia, WA, 98507)---Brian

### RAPED TEENAGERS-"Dag Gillar Blommor, Jag Gillar Trad, Jag Gillar Naturen Som Denar"

The ugly jacket on this one made it a nearly permanent fixture in the Ink Discase record bin. For some unexplained reason, I took pity on it and took it home. It certainly is a value at only \$3, considering it contains 14 songs. Hey, and if you're into Swedish Hardcore (punk, not porn), then you're not going to be let down. The vocals aren't as thrashing as the music. Who knows what the songs are actually about. (\$3.00 ppd. to Peter Swedenhammar / Konstruktorsgatan 74 / S-582 66 Linkoping, SWEDEN)---Flint

### UTES OF SPRING-"All through a life"

D.C.'s Beatles, come off sounding more like D.C.'s Echo and the Bunnymen. Still as gut wrenching as any tune off their latest l.p., which means it falls under the category of essential listening matter. My head says yeah. (\$2.50 ppd. from Dischord Records / 3819 Beecher St. N.W. / Washington D.C. 20007)---Steve

### SOLUTION UNKNOWN-"Taken For Granted" e.p.

I've got this idea. I think it's a good one: Everyone agrees to stop playing "thrash" music. We'll all stick to our agreement, right? I mean, our relationship IS based on mutual trust, you know...at least I thought it was. But think about it...you know, like, the stuff is getting a bit stale by now, don't you think? Minor Threat are gone. Long live 'em. Viva le pieces d'origine. But let them rest in peace. At this point I think I can teach every one of you to not drink, smoke, or go pooh in your pants, without once drawing an "X" on my hand.

(Self-Destruct Records / 1901 Bainbridge Row Drive / Louisville, KY 40207)---Brian



**SOUND GARDEN-"Hunted Down / Nothing To Say"**

What a combination, Robert Plant fronting a gloom band. Well, I guess it's better than the Honey Drippers.

(Sub Pop Records / P.O. Box 20645 / Seattle, WA 98102)---Steve

**THE STENCH-"Zigame Waw Spea Me Vt"**

Don't let the generic punk rock sort of name scare you off. "Faces" has music not unlike early 7 Seconds, complete with the distortion guitar and a sing-a-long feel. There's also some Black Flag, Zero Boys, and Gay Cowboys type heart. So, take a chance and give it the once over twice. (Ranunhouse / 375 W. 400 S. / Salt Lake City,

Utah) as bowling partner to John Wayne Gacey and founder of Seidboard World Enterprises. Before graduating to ankle grabbing champion and Rhine Maiden of Folsom prison he released this slab, for which even time will not forgive.

(Seidboard / 75 Bleeker St. / New York, N.Y. 10012)---Steve

**10 VUOTTA MYOHEMMIN-Compilation**

How many bands from Finland does it take to make noise? Yes, one. So, what do six make? A lot of noise. From metal death noise to art industrial wall of sounds bands like CMX and Dorian Gray are cruel harsh and unrelenting. This is not nice stuff, and why should it be. (ULO- Pekka Suomaki / Uusipohjantie 12 /

Helsinki) vocals). No metal, forgettable lyrics, stickers enclosed.

(Rasputin Records / 26792 Venado Dr. / Mission Viejo, CA 92691)--- Brady

**VERDUN-"Notre Combat"**

"Our Fight" is the 4 song EP by the French hardcore band Verdun. The music is a bit like SOA, and vocalist Eva spits out the words, in French, with the guts of Wendy O. when the Plasmatics were a punk band (I don't remember that... Mr.T). It's tough to make the French language sound mean, but she manages to do it. The lyrics are your basic political dross. The bassist goes by the moniker of KARL 9000 (his brother is HAL). Though this record doesn't come across as very exciting, I'd certainly go to see this band play live because they all look like

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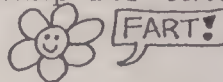
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**STEVIE STILETTO-"White Christmas"**

It's been done, only better (Dickies - "Silent Night" 1978).

(KML Records/PO Box 9391/Pensacola, FL 32513)---Flint

**SWANIC YOUTH-"Sonic Yoot / Swan Jovi"**

After removing the naked corpse of Lenny Bruce from the toilet of his lower East side dwelling, a child was found floating among the blood, heroin and excrement. That lad, named Mykel Board, spent his developing years plucking the hairs off soap in the Bowery Boys Republic, before achieving international recog-

41800 Korpilahti / FINLAND)---Thomas

**U-MEN-"Solid Action/Dig It A Hole"**

Like my dog that keeps chewing the same area till it's sore and bloody raw, I'm thoroughly obsessed with this band. No matter what the level of pain these kids can conjure, my body is driven for more. What the Birthday Party did for my lower intestines, the U-Men surpass on my entire albumin. If that doesn't grab you, then you've got no business owning power tools. (Black Label Records / 1506 E. Olive Way / Seattle, WA. 98122)--- Steve Hammer

**U.T.I.-"Under The Influence"**

Quite a good hardcore debut. This held my attention while not bringing any other bands to mind (though there are vaguely Darby- esque

complete lunatics.

(New Wave Records / B.P.6, 75462 / Paris Cedex 10 / France)---Brian

**WHEN PEOPLE WERE SHORTER  
AND LIVED NEAR THE  
WATER-"\*Sep\*64"**

If only Abe Lincoln had thought of reciting his speeches behind a wall of swirling sonic feedback he would never have been assassinated. Stephen A. Douglas would have easily been elected President and it would have been his brains all over Fords Theater that cold night in April. An odd cover, an odd looking band, an odd title, and oddly enough, quite enjoyable.

(c/o Rancourt / 188 Berkeley Pl. #2 / Brooklyn, NY 11217)---Steve



The meat of the Ink Disease staff (Steve, Thomas, Brian, and Flint) were on hand to interview To Damascus on a sultry Thursday night at Ben Franks on the Sunset Strip. After being kept waiting for a near eternity while suffering the stares of grotesque, post ovulating waitresses, To Damascus arrived. Spent from their glamour photo session with a pornographically subsidised glossy fanzine (Spin Magazine), Sylvia, Tyran, and David ordered dishes that nobody had ordered in many years or eaten in many decades. In between chews, To Damascus answered while Ink Disease asked.

ID: Does your band have any relation to Mission of Burma?

SYLVIA (guitar and vocals): Mission of Burma. No one has ever mentioned that, but now I realize they're going somewhere too... But, ours is much more happening. I wouldn't want to go to Burma. No, but as for Syria they don't have records in places like that. They're too busy fighting wars, doing major bullshit. But we sold Belgium and Italy.

TYRAN (bass): There's no alcohol allowed, right? At least in Saudi Arabia.

ID: And five times a day you got to stop what you're doing and face Mecca.

TYRAN: And pray. Right.

ID: One fifth of the worlds population is pointing the same way five times a day.

TYRAN: I didn't realize that. Yeah (she laughs).

DAVE (drums): It would be good for taking pictures.

SYLVIA: We were talking about that earlier today. Why do we waste all our time trying to appeal to the white...

TYRAN: Middle class.

SYLVIA: ...rock'n roll people, who are like already not even a large number as far a world population, but also extremely factionalized. And if we got more appealing to other types of people, who weren't necessarily into the underground scene, much less the rock scene, they'd be into us. And, if they were, then just think of all the audience that we'd have.

ID: There's a billion Chinese.

ID: When do you most like to see a band?

SYLVIA: Bands are best on their first gig. A band's first gig is like when they are totally honest, and all their flaws show. What they're really trying to do shows, because they haven't gotten burned out on trying to make it for so long, and all their ideals are still right up there in front.

ID: Kind of like Bryan Adams.

TYRAN: Bryan Adams, yeah? (David laughs)

ID: The man who was voted the best looking man in Canada.

TYRAN: Bryan Adams?

ID: Well, I believe it in Canada.

SYLVIA: Are you serious, because we were going to go there. I'm not going now.

ID: So, I was looking through all my To Damascus interviews today, in order to do my homework on the band, and

# TO

I only found one interview. The one in Option, which is not much of an interview.

TYRAN: That's the only one we didn't write.

SYLVIA: It's more like an article.

ID: And I'd say three quarters of it was devoted to SWA.

SYLVIA: Really. Because I certainly didn't mean it to be that way.

ID: It was five paragraphs and three of the five were about SWA.

SYLVIA: People are that way though. They sit and ask about SWA forever.

TYRAN: I'm curious, what do you guys think of SWA?

ID: A couple of us always thought that SWA would be a great band if they were an instrumental group. End of story.

DAVID: Okay. Yep.

SYLVIA: I can relate. I mean, nothing against...

ID: What do you think of SWA?

TYRAN: I have a total thing about the whole SST mentality, that I totally dispise. Just to put it bluntly.

SYLVIA: It's true.

ID: And what is it about SST?

SYLVIA: Severe Sexist Tyranny.

ID: I was talking to someone else who was affiliated with SST who was going on about the same thing.

DAVID: Really.

ID: About the sexist element, and there's no female bands on SST.

DAVID: You got it.

TYRAN: Right, that's exactly what it is.

ID: So the next logical question is why did you leave SWA?

SYLVIA: Ah gee, I was going to lead into talking about world peace and partnerships between men and women, but that's o.k., I don't want to talk about men anyways. Why did I leave SWA. I worked a full-time job and I do all the booking for To Damascus plus being in SWA takes more time than I have. Basically I felt like I was tripping over my own feet. I was continuously busy every day and yet I felt like I was not getting done what I wanted to. We just came out with this record, on Restless Records called 'Come to Your Senses,' and it seemed like the time when I should be going for it all the way with my band.

ID: Were there any ideological reasons?



# DAMASCUS

**SYLVIA:** There were people saying, "Yeah, but isn't Chuck a Fascist?" and stuff like that. It was like I was feeling like I wanted to say, "no, no, no, but look at this and this" and there were things I couldn't defend. And I felt like, gee, am I standing up for stuff I'm not so into? When I first joined SWA they were so into me and I was so into them because everyone was coming up with their own parts and it was like freedom, go for it type of thing. That's the side of it I saw and thought was so neat. Then other people would see these other things. They'd be going "You're either SWA or you're not SWA." The whole SWA manifesto thing sounds like my when political science teacher was going down the basic rules of fascism. And it was like, I didn't know this. I'd never heard SWA when

**DAVID:** Did you ever see the thing when it came out. It was on Rhino records called the **Devotess**? I was wearing a \$1.49 beard.

**ID:** Then you were famous before **To Damascus**.

**TYRAN:** He was on something else too.

**DAVID:** **Circus Parade on Rhino**...

**TYRAN:** Your picture keeps popping up all over the place.

**ID:** So you feel you've already peaked.

**DAVID:** Oh yeah. It's down hill from now on.

**TYRAN:** Weren't you in "Planet of the Apes?" (laughter) A photographer was saying he looked like Roddy McDowell.

**ID:** From a certain angle.

**TYRAN:** People ask him for his autograph, and it's "who



Photo by Thomas

I joined the band and even by the time we'd recorded the album I still hadn't heard the other ones. Chuck said he didn't want my influence to be poisoned by that other, former guitar player. So every song that we did from the old version was the way I learned from just their bass and drums. It was a combination of all of those things.

**TYRAN:** Dave's on the Devo album.

**DAVID:** No, the Devotees album.

**SYLVIA:** But at least you were wearing a fake beard,

is this?" Who is this David Winogrond?"

**ID:** So how long has **To Damascus** been a musical force?

**SYLVIA:** Since '85. I think. There were different members earlier. Since '82 or something.

**DAVID:** October '85.

**ID:** (To Sylvia) Were you in **To Damascus** while you were still in **Leaving Trains**?

**SYLVIA:** That was why I quit. I said, "I'm going to go for my own band," but it never really got into anything that could really play live. We put out a single the year before



with people listed on the single who weren't in the band by the time it came out. In fact one of them was listed as playing bass when actually I played bass.

DAVID: You play bass on that?

SYLVIA: Yeah. We just wanted to make it look like it was a real band 'cuz I really had trouble getting members together. Even on the first album. The one that came out in spring of '86. We recorded part of that borrowing two old *Leaving Trains*, Tom and Dave. But I wouldn't really call it *To Damascus* until we were a band like this. It never really had that feeling.

ID: So does *To Damascus* get equal billing on song writing or are you (Sylvia) still doing the song writing?

SYLVIA: I'm still doing the song writing. Things come out of jams. When we play live we improvise and stuff. And when we rehearse we improvise even more.

DAVID: Rock and roll.

SYLVIA: I do all the words and pretty much most of the music.

ID: But you'd be open if they came up with a song.

SYLVIA: Oh yeah. Or something could come from a jam. Like, we had a neat jam the other day and I'll take it and turn it into a song, and then claim credit for the whole thing. (laughter)

ID: (To Tyran) So, have you come up with a song?

TYRAN: I'm working on it.

ID: But you're not going to share it until you finish it and it's perfect.

TYRAN: That's right. How did you know?

ID: Just a guess. So are there now any *To Damascus* splinter groups?

SYLVIA: I don't know.

TYRAN: We ought to take a look in the *Recycler* to see if there's people saying, "Guitar player wanted. Plays like bitchin' guitar goddess."

SYLVIA: I keep forgetting.

TYRAN: She blocks the practice room door. She's got her amp and her body in front of the door. The windows are all barred.

SYLVIA: I lock them in.

ID: Sort of like being in school.

DAVID: Yeah.

ID: But a lot of discipline.

SYLVIA: And homework, there's homework too.

DAVID: Hall passes.

ID: Are *To Damascus* planning a tour right now.

SYLVIA: Two tours. A mini tour, and a maxi tour. (laughter)

ID: What is the Maxi tour going to be?

TYRAN: That's going to be Canada. We're big in Winnipeg for some obscure reason.

SYLVIA: That's our thing. Nobody cares about bands in L.A. Bands could be really good and play forever in L.A. and wait forever to get in L.A. Dee Da. Then you go out of town and people listen when you play. People get into it.

TYRAN: You can get a date. It's unbelievable.

SYLVIA: In L.A. everybody's totally wasted. Glazed eyes. Empty faces staring at you.

DAVID: They keep their arms folded.

TYRAN: Yeah, right. A lot of that.

ID: Do you think people are basically jaded?

SYLVIA: They are totally jaded, not basically. Jaded and bitter. Nobody in a band will come out and see your band, unless their other friends from bands are there and they're going to make a connection to set up some gig somewhere else. Every once and a while there will be some trendoid bill, but other than that people aren't even into seeing bands, because they are so burnt from going to clubs and playing their own gigs.

TYRAN: What do you think of that?

ID: I don't know if it's jaded. It's just incredibly spoiled. There's just so much here.

SYLVIA: That's true. There are a lot of good bands here.

ID: I was reading the new issue of *Forced Exposure*, and the *Divine Horsemen* were on the cover, and there was some letter in there saying that people were waiting

four years to see Chris D. come to Chicago. People in L.A. don't wait four years to see any band.

DAVID: Let alone four gigs.

ID: So, do you frequent the club scene and see bands?

SYLVIA: I try.

TYRAN: Sylvia sees a lot more than I do.

SYLVIA: I try to go, but it's too expensive though. I go when I can get in for free, and if I can get a ride from somebody.

ID: That's like when we interviewed the *Dickies*.

TYRAN: Did you? My brother was in the *Dickies* (Chuck Wagon).

ID: Really. The big scoop.

TYRAN: Yeah, I can tell you all the gory details.

ID: Lenord works in a video store in the Valley, but I can't say that.

TYRAN: Are you serious. Leonard's working. That's fantastic. The guy's thirty years old and has never held a job in his life.





**TYRAN:** Carlos the ex-Dickies drummer was working at Fedco. He just quit.

**ID:** So, who taught you how to play your instruments? You or your brother?

**TYRAN:** I was always the artist and he was a really great musician. He wanted to go into sound tracks for movies. Touring with Lenoard and Carlos. The stories are really wild. Carlos would have chicks up every night. Different chicks. Like fifteen chicks a night, and my brother was trying to get some sleep.

**SYLVIA:** Fifteen?

**TRYAN:** He was crazy. He's probably with a chick right now. **TYRAN:** I never knew Stan very well. I knew Lenord. He's really witty and real sweet.



**ID:** Yeah, but he admitted that personally he has not gone out and seen a band since 1979.

**TYRAN:** I believe it. Have you ever been to his house?

**ID:** Yeah.

**TYRAN:** Oh God, did you ever meet his father?

**ID:** I saw his father. His fathers on the "Silent Night" cover.

**TYRAN:** With his mother tied up in the chair. Oh man, his house is like American Gothic.

**ID:** Yeah, Stan's house is pretty much the same.

**TYRAN:** He tried to rip off some stuff from my brother when my brother died. My parents had to go collect it. The inside scoop on the Dickies.

**ID:** I'm still amazed that they are around.

**TYRAN:** They're playing the same shows, the same songs and I'm not getting any of my brothers royalties for it.

**ID:** As far as like Stan and Leonard are concerned it seems like it's the only thing they can do, but you're not in that position, because you all have great jobs.

**TYRAN:** We do. I work for ITT, David works for Northrop, and Sylvia's president of.

**ID:** The world.

**SYLVIA:** I'm the controller of a major corporation.

**SYLVIA:** I want to be like an outcall dominatrix. That's my real calling.

**TYRAN:** I could go for that.

**ID:** Or a 976.

**DAVID:** No kidding.

**SYLVIA:** No, those are lame though. If you do phone sex, you really don't make much money.

**DAVID:** The person that owns the 976 number does.

**ID:** Have you investigated owning 976 numbers?

**DAVID:** Once you get it you make a lot of money.

**ID:** You could have a To Damascus hot line. \$2.00 to find out the current.

**TYRAN:** That's what we should do.

**ID:** Your name implies change, and I was wondering what you think your band does to change the world.

**TYRAN:** UH OH.

**SYLVIA:** It's inner change. It's sort of like finding yourself, and following your heart, not what some dirt bag tells you to live your life as. You have to find what you're truly into, and what's really inspiring you and motivating you. Our album kind of does that too, the "Come to Your Senses" album. It might sound like some girl complaining



about a bunch of stuff, who knows what, but during the course of the album I learn and grow, and work out all sorts of inner stuff. I figure one person can't go and change the world. There's lots of things wrong with it. If you scatter among all sorts of political issue, which is nice and good and stuff, but one person can't really get that much done. Think about one element in the world and change it. So, I figure being a guitar Goddess is breaking out of all sorts of stereotype bullshit roles. That's something that can serve to further humanity. People can see a higher sphere of women. And I'm not trying to make a big deal that men are so horrible. Peace among different societies can't happen if within that society there is oppression of people. Whether it be of religion, race, or whatever. Me being a female guitar Goddess, I can raise the people's views of women. If you're not oppressing somebody or feeling oppressed, then you're not fearful of other people doing this to you.

**ID:** So, there is a To Damascus manifesto.

**TYRAN:** Yeah, we're just like Chuck. (laughter)

**SYLVIA:** But it's not like, "There is either To Damascus are non-To Damascus. Those that are non-To Damascus will destroy themselves."

**ID:** From Damascus.

**SYLVIA:** Music is the most healthy thing that there is for releasing this inner core.

**TYRAN:** Everyone should be in a band.

**SYLVIA:** I was up at five in the mourning. I'm always up at five in the mourning. I'm a total insomniac. I heard, on KXLU, a song from our first album. I was going, "Yeah there's my song. Alright." I was into it. Then the D.J. said,



"To Damascus. That was my request." I was like, "Way cool!" It made me feel so neat, because somebody was up at five in the morning and wanted to hear a song, to have a friend, and it really touched me.

**TYRAN:** Whatever you do, don't clap. She hates it when you people clap. Believe it or not, when we go through our set there is no time inbetween our songs, because Sylvia cannot stand the sound of clapping.

**ID:** I guess you don't answer the roar of the crowd. So you're probably happier in L.A., because nobody claps.

**TYRAN:** Yeah, right.

**SYLVIA:** Yeah. I figure it's par for the course. I'm like Dr. Jeckyle and Mr. Hyde. I'm furious and playing real loud aggressive guitar solos, yelling and screaming. Then the song stops and I'm quiet and shy. "Oh, let's start another song." What do we do. So, what else can I do, but like be in a band? I would hate to have all this stuff still

be inside. I'd be a psycho, a murderer... All those things. I'd plant bombs.

**DAVID:** Think, (what) if Charles Manson got a record contract.

**ID:** He tried to. He was rejected by SST. He wasn't sexist enough. He was too liberal.

**SYLVIA:** Well, I don't mean to be so harsh on them. They are like pot smoking **Greatful Dead** heads, and they are supposed to be liberal.

**ID:** But action speaks louder than words. Have they always been Dead Heads?

**SYLVIA:** Yeah. Oh yeah, but they won't admit it in the mohawk days. They were always into **Sabbath**, and **Greatful Dead**.

**DAVID:** Just think, in 1968 if he'd (Manson) gotten a record contract maybe he wouldn't have killed everybody.

**ID:** Then again maybe he would have gotten more. He was that close to being in **Captain and Tenille**. I think of all the damage they've done.

**DAVID:** Actually, he sounded a whole lot like **Donovan**.

**ID:** Yeah, he had a good voice. (more Manson talk) So, has Charles Manson been an influence on you?

**DAVID:** No, I just think it's a funny record. "Garbage Man" was a good song.

**TYRAN:** We used to go through his house.

**SYLVIA:** Oh, and your dad once told him to cut his bushes.

**TYRAN:** Oh yeah, my dad was out at the Spahn Ranch. He was working on this patrol. He had to tell people to cut their weeds away from their house. He tells Charles Manson. He goes, "Hey, you guys have these weeds." Charles Manson comes out and just does that stare.

**SYLVIA:** And he was short.

**TYRAN:** He's very short. He's only like 5' 4".

**ID:** Kind of like Prince.

**TYRAN:** Yeah, right.

**ID:** So, what was the most embarrassing moment on stage?

**TYRAN:** Oh, that's a good one.

photo by Flint







**SYLVIA:** We had a gnarly one the other day when that guy unplugged us, during the most tender moment of the song.

**DAVID:** That was pretty amusing. When you fell down at Be-Bop, that was good. That's it, right in the middle of a solo.

**SYLVIA:** I was really involved with this solo. I was leaping and thrashing and throwing my head. The next thing I knew I just fell over backwards, on my butt, and I got back up again. I mean, what else could I do. It was pretty bad.

**ID:** Did you miss a note?

**SYLVIA:** I was beyond notes. I fell over during that other band I used to be in. It was all because I'd gotten this new tattoo on my arm. I was on a substance that I can't mention either, but it also has the same number of letters as the band I used to be in. So anyway, there I was, and right on my arm was this giant dragon, crawling, and all these things are creeping off of my arm, and this scab was still peeling from my fresh tattoo. And everytime I looked down at my guitar I'd see this dragon that was inspiring me to leap in the air and be crazy. Anyway, I broke a string, of course. So, I was putting on my string. Those guys would never notice that I broke a string. So, they're playing the begining of this kind of slower song which consisted of vocals, drums and bass as I restring my guitar. From my knees I'm rising from the ground, and I'm rising in volume too. It was totally bitchin. So here I am rising from my knees in some wild rock star pose. The floor was covered with water because I had been drinking and kicked it over, of course. I slipped and fell on my ass. By that time I didn't even care. My head hit the wall that I fell back against. I felt that I'd hit the lowest. I was even lower than the time that Merrill was on stage and he spit on the ground and I layed down in it. When I finally got up, I took the remains of a pitcher of water and poured it on my own head. At the end of that show, Chuck was so shaken that he actually hugged me. I was so embarrassed that I ran behind the Anti Club and groveled in the dirt by the trash cans. It was embarrassing when we first played, because I was so insecure that we were horrible. I was in a constant state of embarrassment about my existance and the planet. We wouldn't need to do anything bad to feel embarrassed.

**TYRAN:** Where was our first gig?

**SYLVIA:** At the Anti Club. Craig Lee went, and wrote that we were OK. "To Damascus they are your basic hard rock band." I'm going "dude that's our first gig, give us a chance."

**ID:** Have you ever made the "L.A. Dee Da" (the hip gossip section of the L.A. Weekly)?

**SYLVIA:** I once got in there along side Madonna and Rod Stewart, because I got a back stage pass to see U2. I rubbed elbows with the major stars. They listed all the major stars that were at U2 and "even Sylvia Juncosa!" I'm sorry. So I didn't play a show naked with a sock on the part I don't have, like the Red Hot Chili Peppers, in order to make it in to "L.A. Dee Da." Then they make fun of people hanging out with major rock stars, but I deserve it.

**ID:** Do the other members of To Damascus have side projects?

**SYLVIA:** It's not forbidden in principle, but it would be impossible to carry it out. They were glad when I was in SWA, because I'm such a terror.

**DAVE:** When she said she was quitting SWA we go "oh my god, what is this, rehearsals 24 hours a day now!"

**SYLVIA:** They were wondering where all that crazy Amazon energy is going to go now.

**ID:** So how often do you practice?

**SYLVIA:** Three or four times a week. I lose one or two pounds per rehearsal and five during a show. That's OK I need it, I mean don't need it, whatever the word is. Where we rehearse is like a steam bath.

**ID:** What do you eat to put those pounds back on?

**TYRAN:** Oh no, the infamous food question.

**SYLVIA:** I eat brocolli and potatoes and rice. And I put onions on everything, because I can't cook worth shit.

**TYRAN:** Sylvia's kitchen is another place that time forgot.

**SYLVIA:** Sylvia's kitchen is like a biological experiment. Last year I went from May till July and I didn't do my dishes. I have a lot of dishes so they were piled up to the top...

**DAVE:** Sometimes they move all by themselves.

**SYLVIA:** Yeah, in the middle of the night I'd hear my dishes moving on their own accord. I have two rooms in my apartment and the kitchen is like ten degrees hotter.

**TYRAN:** From the methan gas forming.

**SYLVIA:** Yeah. The worst came when I would put on the water and it would hit the dishes and bugs would fly up.



That was when I drew the line and did them. She (Tyran) doesn't eat at all. Tell them about your lack of eating.

**TYRAN:** I don't eat. I eat potatoes.

**DAVID:** I eat lots of junk food.

**TYRAN:** Any girl he can catch, he'll eat. (laughter) What was that revelation. On the other hand, we have Sylvia, who is totally conservative in her eating habits.

**SYLVIA:** I don't do things with wierd spices and... Ketchup is going pretty far for me to put on food.

**TYRAN:** On tour I never eat, and he's constantly hungry. So, every five minutes we have to get something to eat.

**ID:** Leonard said that your brother used to eat two Bonous Jacks a day.

**TYRAN:** That's very true. That's all he ate. He was very mono-foodistic or whatever you call it (laughter). But yeah, three Bonous Jacks a day, that would power Chuck

this book called Sylvia's Enslavement (laughter). There's a jewish girl named Sylvia and she's captured by Nazi's and they subject her to brutal torture. I had to buy it for my files.

**ID:** Have your parents seen your band play?

**TYRAN:** This is a nightmare question. Hiding from her mom. Do you want to blackmail Sylvia?

**SYLVIA:** No, she bought my album and she read all about it and everything. Boy... You probably haven't seen it yet, but boy... No normal daughter would want their mom reading that. She bought the first one too. She was very critical. When I was in the Leaving Trains she read the lyrics on the single that we did, and there was no end to the tirade about how depressing the lyrics were. I didn't really talk to her about it at all. I wouldn't want her to come see me play, because then she'd find out that I have



Wagon to great heights.

**ID:** So, you don't follow in his footsteps.

**TYRAN:** No.

**ID:** You did art? Are you still doing it?

**TYRAN:** Yeah.

**ID:** What kind of art?

**TYRAN:** I've worked as a commercial artists.

**SYLVIA:** What kind of commercial art?

**TYRAN:** I used to be a porno artists a long time ago.

**SYLVIA:** Remember in San Francisco?

**TYRAN:** Yeah, this is funny.

**SYLVIA:** I was getting tattooed.

**TYRAN:** So, we go into a book store I'm looking at a magazine. I'm thinking these look really familiar. "I drew that!" (laughter) 'Naked Sis,' it was a series on dogs and women (more laughter). Biological masterpieces.

**DAVE:** There was a whole bunch of them she did.

**ID:** Does it get a thumbs up on the Sylvia scale.

**SYLVIA:** Well, it was okay. You know what I found that was really good. The time we played in Clairmont, and we were on our way back and we found this porno place. Probably the only porno place in the area, and they had

all these tattoos.

**TYRAN:** Yeah, she hides them.

**SYLVIA:** I've worn long sleeves to my parents house for the past five years.

**ID:** Are you touring with any bands or is this pretty much a solo tour?

**SYLVIA:** Yeah, it's pretty much ourselves. I'm trying to get us to meet bands on the road.

**ID:** Who would you not want to tour with?

All: **The Pandoras** (laughter).

**TYRAN:** I could tell you stories about them that aren't urban folk tales.

**SYLVIA:** Of course we would want to tour with somebody big, but we don't like anybody big, so that creates a problem.

**ID:** What about ABBA?

**TYRAN:** That was my brother, Chuck Wagons' favorite band.

**ID:** How about Stryper?

**SYLVIA:** We were trying to get U2's label to sign us. The guy from the label said, "It's quite good, but it doesn't have



that spark of brilliance that I'm looking for." I said: "you mean like polished?"

ID: What drug do you associate with Van Halen?

DAVE: I'd say glue.

ID: Is To Damascus a Straight Edge band?

TYRAN: What does that mean?

ID: Don't drink alcohol, take drugs, or smoke cigarettes.

SYLVIA: She doesn't even eat.

DAVE: She refrains from breathing.

ID: Sylvia off sets the rest of the group.

SYLVIA: I wanted to learn everything about the world. I tried to experiment with everything that there is. I think I've done all of them except P.C.P.

ID: That one you wanted to save for last.

SYLVIA: I wouldn't say that I regularly do drugs anymore, but that has been about a week.

ID: Were not going to see you in the near future on MTV doing an anti drug commercial with Jeff MacDonald and Steve Jones talking about your habits?

SYLVIA: My comment to that is, take a listen to the record Steve Jones put out when he's Straight Edge and the album he put out when he's a junkie. That doesn't speak well against drugs (laughter). When I was 18, there was my five days on gin and aspirin. I was into drinking alone in my apartment. Then I discovered acid, and it made me quit drinking altogether. It changed my mind set. The numbing drugs rather than the expanding drugs, like psychedelics, are the ones I shouldn't do. I have the wrong type of personality to enter into that field. . . . The last song on our record is the only one where we start coming close to being worldly. It's the one song where I stop complaining about myself. The song is called "Reconstruction." The song is aiming at youth, because they are the ones with the ability to change things. There

seems to be full on apathy. When I was going to U.C.L.A., before they kicked me out, I got into this horrible argument with this guy who had been working on Reagan's 1980 campaign and quit two weeks before the election, because he thought Reagan diverted from his true right-wing ideals. This same guy was afraid of roving gangs of dogs in Venice, that's why he needed a gun. He also said to me, "why even bother being in a band. Why don't you just marry one of the guys in Foreigner, then you'll have all the money you need." There is no talking to people like that. ID: Seeing that were almost out of time and tape, is there anything you wish you hadn't said? Not that we'll cut it out.

SYLVIA: I don't know if I meant to be quite so harsh on SST.

TYRAN: I did. I'm not afraid of Chuck, even if he did shave his head. Maybe me and Chuck will have a mud wrestling match.

ID: Just like Andy Kauffman.

SYLVIA: I just want to comment about when SWA played the "Street Scene" and there was a riot for no reason. No one knew why they were rioting, they just were. There is just a lot of anger and frustration in the world and there is no reasonable outlet for it. It is like "We don't know who were mad at, were just fucking pissed." My message is, look to the reasons of it and change that.

TYRAN: Shoot your boss!



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# The de Falla Trio



Exceptional ability and the will to push classical guitar music to its limits help set the De Falla trio apart. The group met and formed while at USC. Due to an injury one of the original members, Ian Krouse had to drop out and they now consist of Terry Graves, Dusan Bogdanovic and Kenton Youngstrom.

One day last summer I got hold of Kenton Youngstrom, and he agreed to an interview. On the narrow windy roads over to his house I tried to remember when we had first met. My earliest recollection of Ken-

ton was when his parents let him and his brother Kris out of the yard one night, and they almost tickled me to death. That was in the early seventies when Mad magazine was a hit, and the sixties were still in, but at the time Kenton was also learning guitar, mostly on his own. As the years went by his skill and reputation grew and now the De Falla trio has put out two records, has a third one in the works, and are on their way around the world.



**ID** How did you get your name, and what influence did **De Falla** have on you?

**KENTON:** **De Falla** is not that well known in this country, but in Spain he is so famous his picture is on the 100 peseta bill.

**ID** For playing the guitar, is that it?

**KENTON:** He never played the guitar (laughter).

**ID** Okay. What did he play?

**KENTON:** He was a composer (laughter again).

**ID** Around what time (was this)?

**KENTON:** He died in the forties so he must have been born around 1880. He was composing around the turn of the century. When **Debussy** and **Stravinsky** were doing really new things, he was too. He wrote in what a lot of people call a nationalistic style, because it sounds so Spanish, because he drew a lot upon folk influences. And that's the only way he could sound Spanish. There is a real Flamenco sound, but this was before what we know as Flamenco. Anyway, we chose the name, because musicians alive today highly respect him, and so do composers. He could orchestrate pieces from piano to orchestra, and (his music) has a lot of real nitty gritty rhythms, real earthy kinds of sounds. And his harmonic vocabulary, meaning the chords and the melodies that he used, while they were distant and new, they weren't like what **Veburn** or **Schoenberg** were doing, where it doesn't even sound to a lot of people like music. **De Falla** goes as far as he can within limits. Sometimes I feel composers who have very technically demanding music, go beyond some people, and have created a little separation between themselves and a lot of the common people.

**ID** Is that something you want to do as well, get closer to the common people?

**KENTON:** As a composer I want my music to be understandable to as many people as possible. **ID** So, there haven't been riots or anything at your concerts?

**KENTON:** No, because we don't do anything that's that out. That would be great if we were to cause a riot. That would be just the best publicity. **Stravinsky** caused riots in the early teens, and boy that just helped his career. He stirred up their emotions so much that they actually rioted. It would be wonderful to create that kind of pandemonium.

**ID** What about your band being a three piece, isn't that kind of unusual to have a trio of classical guitars?

**KENTON:** Well, anything with classical guitar is unique. Guitar duos are unique. How many guitar duos can you name? What's more common is a soloist. A lot of guitarists, like myself, get a lot of work doing ensemble things with flutists (for example), for weddings, Bar Mitzah's. Otherwise everything else is really unusual. Guitar trios: there's only one really in the States and that is us, and only two in Europe, so that's three in the world that have recorded. There may be many, many more who are doing it in schools, or maybe not. It's not a thing that has been really explored, and that's too bad because it's the perfect number; logistically for going to concerts and

having to drive yourself in one vehicle, and for renting a room. You can get a room for three guys. You can't get one for four. You can't fit four people plus a sound system in your station wagon. Then logistically from the artists point of view, in performance it's so much easier to hear what the third guy is doing because he's only ten feet away, than if you had to hear a fourth person who's another three feet further. You can't hear that guy because you're all pulling out. We and most quartets try to get around that by making a semi-circle, so we're sort of pointed toward each other, but we don't face each other like a string quartet does, because our sound doesn't project as well and we only have three people. There's that aspect and then as a musical aspect of having to arrange stuff for three guitars it's just the right combination, because solo guitar can handle two things at a time. So, it's possible to have six melodies going on at the same time. Textures in classical music rarely get that thick. Usually there are only three or four different melodies, if you will, going on at the same time. So, we can handle one melody a piece, plus, (as is) usually (the case), if it's a four melody texture the third melody is slower or less complex than the upper two, so the bottom two we join together. And that's what happens a lot of times, with **Bach**, **Mozart**, **tchaikovsky**, **Stravinsky**, practically everyone we come across.

**ID** So, when you tour have you been treated as a novelty?

**KENTON:** Man, people don't know what they are getting themselves into (laughter). Three guitar players, what do you think of? People think they are going to hear us hum and strum. "Everybody now, (he starts singing) this land is your land, this..."

**ID** So, where have you ended up playing? Are you booked in weird places...?

**KENTON:** We've had eighty five concerts in the past two years that have been out in small towns around country. Small towns' music mentality is limited to what's on radio. Usually the only thing you can get in small towns is country music. And this is their only exposure, except pop of course... We get some people that want to get some culture, four times a year, and we we're one of the four concerts that they've subscribed to.

**ID** So, have you consciously played small towns...?

**KENTON:** That's something that is part of this huge network, Concert Organizations, (which) we were lucky enough to be part of. It's a strong organization, It's been going over fifty years and they have 650 cities around the country, and each concert is pre-sold before we get there. We don't have to worry about who goes there. We're already going to get paid, whatever fee was established a year ago. It doesn't matter if no one shows, we still keep driving to the next one. So, each town takes on a really same kind of quality. Some places are more beautiful than others, but still it's the same thing. People don't know what they are getting themselves into. We get comments like (hill-billy accent), "Why, I've never heard **MO-zart** before." That's what the Community Concert Organiza-



tions, was organized to do: To bring, (he sings) "Culture" to the people in the outback.

**ID** Do you think you're getting an international reputation?

**KENTON:**

We're going to Hong Kong and Paris next year. So, we'll be known over there. Our agency is a very big firm in New York, but they don't have many overseas connections. So, all the artists have to do that themselves. We've been writing letters, and sending tapes... Now that we've been successful, we're able to get over there. Now that we have those seeds we can start planting other seeds, (and) pick up some more concerts maybe in Singapore or Malaysia while we are in Hong Kong. There's also negotiations for us to be in Red China and play with the symphony there. We'd be the first guitar trio ever to be in Red China. The interesting



thing about our concerts is that we also play jazz. That's one thing that sets us apart from all the classical guitar groups that there are in the world. They just don't play jazz, because you can't just play jazz. You have to know it. You have to have been doing it for a long time. And even the people in China want to hear us play jazz, because... they've been starved for it.

**ID:** Do you think your trio is fusing Classical and Jazz?

**KENTON:** Classical music is whatever you make it in a way. If you have gone through any advance studies of music, you can probably say that you have studied classical music, and can say that the music that you write has been influenced by your knowledge of classical music. So, you might say that you write classical music, but it's not classical music to people who think only of **Mozart** or **Bach**.

**ID** Playing **Chick Corea**, I think people would say that isn't classical.

**KENTON:** It's sort of esoteric in a way. It's not real obviously popular. This piece by **Chick Corea** was written in only the past ten years, and that's getting real modern for a lot of people. Another thing we're really glad about, is getting to do our own program. So, we get to do original covers, jazz, **Mozart**, **De Falla**, **Stravinsky**, **Copeland**... Anyone our imagination can transcribe, and that's where the bottom line is, because we got to transcribe it ourselves. It's not in the library. You can't just go get an arrangement for three guitars. You can't just put it in a computer chip and say, "Okay, transpose this whole thing down to three guitars." One day that'll be true. They'll have scores on discs, and you can bring down the first violin transposed of the third. Now it's a lot of hand work.

**KENTON:** Jazz has so many undetermined things. It's total chance music. That's what's exciting about rock n' roll and jazz, is that it's not boxed in by pre set locations. That's why you can get so excited by listening to improvising in any genre, be it jazz, speedmetal, be it anything...

**ID** How much has your classical background helped you, for playing jazz?

**KENTON:** It's helped me tremendously. I never learned to play with a pick. I've always played with my fingers. So, everything that I've learned in classical music, as far as my right hand goes, finds jazz right away. I know a lot of people who gave up trying to play jazz with their fingers. There was a sort of a quandry. Pick players could go so fast, and here I was playing only with my fingers, and I felt like I could see my limitations already. Then around 1980 I got enlightend to a new technique of playing with my thumb and middle finger, as opposed to index and middle finger. That is, conincidentally, just a variation of a technique that is over four hundred years old, used in the baroque era. (During) all of the eighteen hundreds there was really no sign of a guitar. In the time before 1750 it was the lute, and they had to play a lot of fast, what I call riffs, lines, scales... Just lot's of fast notes. They used thumb and index fingers to do rapid scales. We didn't hear about that until now in 1980. We'd read about it in school and



say, "Oh yeah, interesting," and try it. But the final modification that really works for most players now is thumb and middle finger, because it's stronger, and it's got more length. Especially in my case the distance between index and middle is really great. I wrote an article about this and it appeared in *Frets* magazine in February of this year. One possible reason why you can go so much faster with this technique is that it has, like a pick, two directions to the stroke. There's a down and an up. So, the thumb goes down and the finger goes up, as opposed to the old way where both are going up. Not many guitarists are hip to this fact, but the ones that are, their eyes are open. For example, an organ piece by **Bach** had this really fast scale, and it's on our first album. The scale that I do there is sixteen notes at around 232 on the metronome. That metronome over there only goes up to 208 beats per minute. Granted this is only a very short scale, but I've never heard of a finger style player being able to play over two hundred, and this was 232 by the time we got it to the recording stage. This is new ground. Breaking the two hundred barrier. That has enabled us to play music previously inaccessible, just because of the speed. You could have played any piece you wanted to slowly, but if you want to perform this and record it, and have some respect from people who do it on the real instruments it was written for, (then) you've got to do it at their speed or faster. Otherwise it's, "It's just a gee-tar." I had to relearn a lot of things. In jazz and rock n' roll I was

doing a lot of slurring. That means less picking and more left hand doing a lot of notes.

**ID** What are some of your favorite pieces that you've been playing?

**KENTON:** Well, it's interesting there's two brains. One brain is completely devoted to jazz and trying to get as up to date as I can. The other side is the whole classical world with it's profound respect for **Bach** and **Mozart**. I keep mentioning just those two. My expertise really isn't only

with those two, but I've transcribed a lot of their pieces. There maybe should be another brain, because there is the whole rock aspect that has had to be developed, as separate entirely from jazz. It's a totally different technique. You've got to use different muscles in your fingers, and you've got to do all these strange, and bizarre things that have just been developed since the sixties. I've also been constantly trying to bridge all the musics together in my mind, (to find a link to) what makes the best com-

posers in every field. I'm trying to see what the best of them have in common. I'm talking about song structure, and melodies that they have in common. I'm finding a heavy use of what I call the "ninth." Also of extreme importance is rhythm. **ID** Have you gotten criticism in the classical world, from purists who say you shouldn't be bridging the gap between jazz, and rock, and classical.





**KENTON:** No, because no one's heard of us (he laughs long and hard)

**ID** You tricked them. What about from the university or academic level?

**KENTON:** Well, they wouldn't know. I wish I had been as enlightened about all these things when I was in school. They didn't tell me that all these various musicians were related, and that this thing that happened way back in the seventeen hundreds actually comes back again in our century in this form. They just went by their book, and the problem with the book writers is that often their music is real sterile. All we did really was the dry learning of theory. I remember a student (saying), "These pieces are sterile." And I thought, "Wow, what an interesting word," because that's what your



**ID** How old were when you started playing?

**KENTON:** Well, eight or nine. My mother played the auto-harp, and that goes back before I can remember. My parents made a deal with me, though. They said, "Okay, you want to take lessons, we'll help you buy your guitar. We'll pay for half of it," and it cost like thirty five dollars. Here I am, nine years old, and I've got to come with \$17.50, or whatever it is to buy my silly guitar, and on top of that I have to take lessons. I stopped taking lessons after a year. That was around the time Sargent Peppers and the Revolver album came out, so I wanted to learn how to play those things. Then we ended up buying this record called Mason Williams Classical Gas, and it had that



music would be lacking if you only stuck to those rules. They weren't even interesting rules. Who would want to break them. If only he had shown us some of the rules that were broken. There are some people who miss the point entirely of music. At USC there was no jazz program until after I went there. It won't be recognized in a lot of schools, like Julliard, where guitar won't be recognized either. They don't have a good guitar department at Julliard, because they don't even think about guitars (he laughs).

**ID** How did you start playing music?

**KENTON:** Well, my step father Ben was taking lessons back in '67. So, his guitar playing must have been the inspiration. He played around the table at dinner time, singing Mexican songs.



tune on it, which was a hit in '68. I started to figure it out by ear. Ten years old, maybe going on eleven, and I was so excited, because I had figured out like one note. Before I ran to tell anybody I tried more, and I kept going and learned, who knows, maybe twenty five or thirty notes of the beginning of "Classical Gas." I started learning stuff that my brother would bring home. In those days it was Santana, and their first album, with "Black Magic Woman." Anyway, that was the beginning of learning by ear, and I haven't stopped. I've stressed to all my students how important it is to learn by ear. Eric Hines an early mentor said, "Why don't you learn classical guitar again," and that got me going. [Kenton ended up getting a scholarship to U.S.C. and receiving B.A. and



Masters. During this time at USC he was involved in other projects including a Mariachi band.]

**ID:** When did the **De Falla Trio** start?

**KENTON:** In '79. I was still with the Mariachi band. That was going strong. That culminated with a performance on a float, in the Rose Parade, in 1981. Yeah, it won the Pioneer's Trophy, for Pete's sake! I have a

that went into our first record finally paid off. We got it out. Didn't hardly get any money at all, but it was recognized, and won an award in this magazine called Stereo Review. It recieved a record of the year award, one of twelve. The top four albums were "Born In the U.S.A.," "Private Dancer," "Purple Rain," "The De Falla Trio." Wow. Honorable mention was **Leonard Bernstein, Yo Yo**



Photo by Thomas

## Kenton Without Tux

videotape of us playing. The only live band on a on a float that year. My Mariachi and Mexican music experience ended in 1982. Since then, really, most of the great things have been happening for the trio, as well as with my own development in jazz. We've done two records now. (Doing the albums they learned a lot about the recording process, but at great expense). All the work and expense

Ma! It was a real kick in the pants, and so we thought, "Wow, this has got to be happening." Well, nothing happened (he laughs). Who reads Stereo Review anyway? Just audiophile nuts that want to read about stereo equipment. So, it was a mild disappointment, nevertheless it's one of those things that happens in the music business. (It's) one of the lessons we should have learned way back



in school. There's so much we could have learned about what it's really like to be a performing artist. One good thing about USC, Peppy Romero was there, (and) he was a performing artist on the guitar. So, that helped, but we had to learn all kinds of stuff about the real music world. Then we made our second record, just last year. We didn't produce it this time. We had the company take care of it, and we went over the budget, but at least that over hundred percent is still less than what we spent on first recording.

**ID** So, you didn't record with tuxedos on?

**KENTON:** No. No, but we made mistakes again. I couldn't believe it. We made other mistakes, like not wearing headphones when we recorded. This time instead of using three mics we used one mic. With one mic you can't adjust the volume of each individual part later. So, we ended up with balance problems.

**ID** So, are things going the way you want them to go? Are you satisfied?

**KENTON:** It was a real set back to have to find another third member. The original member contracted some kind of wrist ailment, or combination there of of several wrist ailments: carpal tunnel syndrome, tendonitis, arthritis. He had to cancel out on Carnegie Hall in '85. So, in the summer of '85 we had to start thinking about getting a replacement, because now we had concerts. So, we did auditions, and Dusan that's the new person. was in a completely different league than the others. His name is spelled D-U- S-A-N, but it's pronounced "Du-shan," like there's an H in it. Bogdonovic is his last name. This has been a real dramatic change for him. He was completely oriented as a soloist, and to think of other people is tough. It's still taking him a while to start including us in his plans, because he goes to Europe every year. He's from Yugoslavia, so he's got plenty of connections there. He can stay there with his folks. He also lived in Geneva Switzerland for eight years.

**ID** So, do you plan on doing a European tour eventually?

**KENTON:** Yes, in '88. There's talk about a guy who wants to sponsor us in a Paris concert. It sounds wonderful, but it hasn't been finalized. The name of the game, actually, is longevity. If you can just stick around you'll get all the best gigs. (Because of having to replace a member) it turns out we have to go back again this October to New York to audition again for the concerts. So, we are going to go back again and play for these one hundred white haired ladies in a room. Say, "Hello, how wonderful it is to see you again. Yes, I remember seeing you in Indiana," and hope that they hire us. They are a powerful group.

**ID** Would you like to wrap it up with anything? You could give advice for people who are learning guitar?

**KENTON:** People who turn off any kind of music, I don't think that is healthy. The classical people who turn off to punk rock, that's not healthy. Punk rock people who turn off classical, that's not healthy either. It's like forming prejudices. It's just based on ignorance. If you don't know any better don't form an opinion (he laughs).

There's no denying the raw energy and emotions that come from rock, and punk rock. There's just no denying that. The punk rock that I've heard has been, wow, so forceful, so powerful at getting across an anxious state. It was making me anxious (we laugh). I had a lot of anxiety listening to the music. It was working. The right choice of notes, the right rhythms, everything was right for making me feel anxious. That's my personal interpretation... It's just great... For feeling anxious... and really Wired, or whatever word you want to use. Rock is a little less. Even heavy metal is not as anxious. It seems like now more people are into checking out the guitar player and how flashy he can be, in heavy metal. It seems to get less and less anxious as you go through it. Is there real mellow coooled out slooow punk rock?

**ID** I'd say there's the whole array of emotions.

**KENTON:** That's what's important. That's my lack of hearing. Anyway the important thing is the similarities there are in all kinds of music.

**ID** Yeah. That's true.

**KENTON:** (he laughs) That sounds really weak. You were expecting a nice one to go out on. Well, I don't think I'm going to come up with anything (he laughs).

**ID** There's this one band where the guitar player learned to play out of tune. So, now he has to tune to that same position everytime he plays.

**KENTON:** So, he had to learn all the chords backwards. There are lots of guys who retune their guitar, and the only



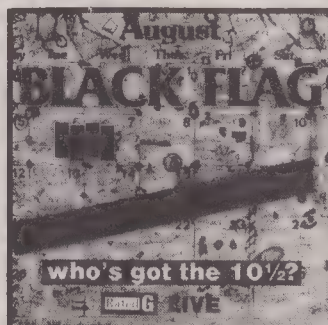
way to play it is to play it with their tuning, because all the chords are different. All the shapes are different. So, he came about it unintentionally? That's great (he laughs). I like that. I like that a lot. So, it's like when is it a guitar and when is it not a guitar? It's like Stanley Jordan, he doesn't tune it like a guitar, he doesn't play it like a guitar, but he plays a guitar. So, is he playing guitar? I guess so, why not. Who cares anyway (he laughs again).



# BLACK FLAG III



**SST 081 BLACK FLAG: Annihilate This Week** (12" 45 \$6.50). The ultimate party anthem of III time is backed with Best One Yet and Sinking on this smoking 12" by Black Flag. Culled from "Who's got the 10 1/2?" these three are available only on this disc and the cassette (SST 060).



**SST 060 BLACK FLAG: Who's Got The 10 1/2?** (LP, CASS \$7.50, CD \$15.00). From the old classics: Gimme, Gimme, Gimme, My War, Wasted, and Louie, Louie, to the newest masterpieces: In My Head, Loose Nut, Slip It In, and Drinking And Driving. This release catches the Flag unfurled one night in Portland, Oregon. LP, 40 minutes, cassette, 70 minutes. Either version has enough Flag fury to raise the dead.



**SST 045 BLACK FLAG: In My Head** (LP, CASS \$7.50, CD \$15.00). Nine new Flag songs produced by Greg Ginn on this 1985 release of crunching rock tunes like Drinking and Driving, Retired At 21. Cassette features three bonus tracks.



**SST 045 BLACK FLAG: The Process Of Weeding Out** (12" 45, CASS \$7.00). Greg, Kira and Bill combine on this 1985 recording of four instrumental cuts of pure Flag fever: Screw The Law, The Last Affront, Southern Rise, and the title track.



**SST 035 BLACK FLAG: Loose Nut** (LP, CASS \$7.50, CD \$15.00). 1985 saw this release of nine slabs of Flag's potent blend of metal and madness. Greg, Kira, Henry and Bill combine to create classics like: Bastard In Love, Annihilate This Week, plus seven more.



**SST 029 BLACK FLAG: Slip It In** (LP, CASS \$7.50, CD \$15.00). Also released in 1984, this Flag album has Kira, Bill, Henry and Greg working thru eight pile-driving songs like Slip It In, Black Coffee, My Ghetto, and You're Not Evil.



**SST 023 BLACK FLAG: My War** (LP, CASS, \$7.50, CD \$15.00). This pivotal 1984 release features nine blasts of primal power. Henry and Greg are joined by Dale Nixon (Greg Ginn) on bass and Bill Stevenson on drums for My War, Nothing Left Inside, I Love You and six more.



**SST 015 BLACK FLAG: Everything Went Black** (2xLP \$9.00, CD \$15.00). A compilation released in 1983. This record examines the era of Flag before Henry, Johnny Bob, Chavo, and Dez plus outrageous radio ads. Songs include Gimme (three versions), My Rules, and Louie Louie.



**SST 007 BLACK FLAG: Damaged** (LP, CASS, \$7.50). Recorded in 1981, the songs on this LP defined an era. Dez Cadena has moved to guitar, and Henry Rollins takes over as vocalist. Stunning dual guitar Flag on: Rise Above, Damaged I & II, and 15 others.  
**SST 007/3 BLACK FLAG: Damaged/Jelous Again** (CD \$15.00)

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**G**etting an interview with Big Black wasn't the most arduous task we've encountered, but hey, it wasn't the easiest, either. I'm talking about tracking these guys down...it took numerous phone calls and a 400-mile jaunt to San Francisco. (That's right, they didn't play in L.A.) When we got there, we had to vie for time with their business dealings and sound check, not to mention their undying fascination with The City's street mimes and 'Summer of Love' celebrations. The following conversation took place

**STEVE:** They thought they were really hot on a stick. They really ate. And Toots and the Maytals. That was pretty weird.

**ID:** How were they?

over a charming Mexican repast. Steve Albini and Santiago Durango are the 2/3 of Big Black who were present, while Ink Discease was represented by Thomas, Antonio, Brian, and Chris Houston. Occasional comments were thrown in by Joy, Joe, and Delores.

(Steve starts out talking about who the band played with at a rock festival in Belgium.)

**STEVE:** ...Wire, The Mission, The Fuzztones...and how they got on there I'll never know.

**SANTIAGO:** They thought they were real hot shit.





**STEVE:** Horrible. They had this scrawny Jewish guitar player who just sat there jerking away on his Marshall stack, it was really embarrassing.

**SANTIAGO:** Now... is there really any difference between the Fuzztones and the Smithereens?

**STEVE:** Yes. Not a lot, but there is a difference.

**ID:** And who would care?

**STEVE:** The Smithereens were quieter.

**ID:** How'd you guys like Wire?

**STEVE:** I really liked them. I mean personally and musically I was really amazed. I thought they were gonna suck. I mean the album is really horrible, but just seeing them play in the little confined, intent environment with no production, no snazzy sounds or anything, just the basic rock band set-up, it was great. It was really really great.

**ID:** Yeah. I liked the drum kit.

**STEVE:** Yeah. It was great. It was really brilliant. Simple.

**SANTIAGO:** After our set Steve took a couple of cases of band beer that was in the back and started flinging them

**STEVE:** Yeah. California seemed like this really strange, sick little pit of snakes that we didn't want to get involved in. All these horrible, horrible bands... we just didn't want to be associated with them, didn't want to come near them.

**ID:** Which are the most horrible?

**STEVE:** I really couldn't tell you if the Mystic bands are worse or the SST bands are worse... (laughter ensues)... I couldn't tell you.

**ID:** Yeah, but Sonic Youth are on SST.

**STEVE:** That was a big mistake on their part, I think. Them and Slovenly. BIG mistake, and Dinosaur. Big mistake. You're traveling with really bad company, fellows.

**ID:** What about Homestead?

**STEVE:** That's a pretty crappy label, too. I mean qualitatively. I like Gerard personally but I think the music that comes out on Homestead generally is pretty horrible lately.

**ID:** So you started a record label?

**STEVE:** Well there's a record label that I've been running

# BIG BLACK

Photo by Brian

at the crowd.

**STEVE:** That was good... handing out free beer to a bunch of teenage Belgians. That really got 'em going. We stole all the beer from The Mission. We stole like 4 cases of beer from The Mission and I pissed on their amp cases. Boy... The Mission... they really blow. You looking for a band that blows? Try The Mission.

**ID:** Have you guys played in LA before?

**STEVE:** No. We never played in LA.

**ID:** What happened? It just never worked out?

**STEVE:** We never really wanted to play in LA for a start.

**SANTIAGO:** We never really wanted to play in California.

pretty low key for a couple years... Ruthless.

**ID:** Are you going to do more with that?

**STEVE:** Yeah, when I have more time after Big Black is done with. I'll probably be able to do it more efficiently but it'll be the same perspective, the same frame of mind. Basically...

**JOY:** Why are you going to stop doing Big Black?

**STEVE:** There's the long story and the short story. The short story was that Sant is leaving to go to law school, so it sort of made sense to call it quits. The long story was that ever since the inception of the band we'd all decided that we would want to break up before we'd embarrassed ourselves... and that's basically what it boiled down to. Once we realized that we had to break up because Sant was leaving, it seemed like it was a real good time to break up anyway.

**JOY:** What's embarrassing about it?

**SANTIAGO:** The potential embarrassment.



**STEVE:** Yeah, the potential of going on much longer...overstaying your welcome, running out of stuff to say but still saying stuff out of habit, you know.

**ID:** So you're (Steve) gonna do the label?

**STEVE:** I mean I'm sure I'll get another band together, just because that's the only framework that I really feel comfortable with.

**ID:** I heard you got a horn in Australia.

**STEVE:** A low-note Australian infantry bugle, thank you.

**SANTIAGO:** The heralding bugle.

**STEVE:** We've been heralding our arrival everywhere.

**ID:** Yes. I heard you herald your departure on the radio. I guess you also surprized them there.

**STEVE:** I swear, college radio people are worse than nuns, you know? They're so prim.

**ID:** Get anything else besides the horn?

**STEVE:** We wouldn't want to spoil the surprize, but we've got some lovely...I think they call them accessories in the garment trade. We've got lovely accessories.

**ID:** Will we get to view them tonight?

**STEVE:** You might see some accessories traipsed out

**STEVE:** We played in Louisville at the Zachary Taylor post of the VFW.

**SANTIAGO:** It's just too weird down there.

**STEVE:** Yeah. People with really big foreheads stumbling around in the woods going, "Aaaaaaaa..."

**SANTIAGO:** The inbred eyes, you know. They've got that weird slant, people who have been fucking each others' families for generations.

**ID:** Banjo music.

**STEVE:** Yeah. When you see some guy who's got one eye way over here and another eye way over here and he's

Photo by Joe



on stage.

**ID:** Despite your dislike of California do you like Texas bands?

**STEVE:** Yeah, a lot of those bands are really good. There's less well-known ones from longer ago that are really great. The Dicks used to be really great, before they moved to San Francisco they were fucking unbelievable. They moved to San Francisco and...

**SANTIAGO:** They became pretty fucking believable.

**STEVE:** The Big Boys were a great band for a long long time. Nobody knew about them. Stickmen With Rayguns were really wild, sort of like crazed rockabilly kind of music. I think Culturecide are from Texas, too, aren't they?

**SANTIAGO:** No, they're not.

**STEVE:** I like them.

**ID:** Have you toured around through the Midwest extensively compared to...

**STEVE:** Midwest, East Coast we do all the time.

**ID:** What about more South?

**STEVE:** We played in St. Louis.

**SANTIAGO:** And we played in Kentucky.

looking that way and he's pointing at you and saying, 'I'm talkin' to you boy!'

**ID:** What was that...Ned Beatty in "Deliverance"?



**STEVE:** "Squeal like a PIG for me!!! Louder! I can't hear you! Yeah, 'squeal like a pig' is probably one of THE best buttfucking expressions...that and 'Shoot it, shoot it, sweet Jesus it's in me!' Those are my two favorite buttfucking expressions.

**ID:** Do you have any buttfucking stories?

**SANTIAGO:** I thought we wrote a song about one.

**STEVE:** Well, I think that's probably in the realm of personal activity.

**SANTIAGO:** You could say Steve is not a (unintelligible) anymore.

**ID:** I read about a fairly personal story in Killer about your sister.

**STEVE:** Oh, when my sister was fucking on the carpet in front of my room. My sister was pretty wild. I still remember when she had to go on an emergency vacation to California to take care of her little problem. Pretty weird.

**ID:** That must be where your original distrust of California comes from.

**SANTIAGO:** Who ever said it was distrust?

**STEVE:** It's not distrust. It's dislike. Really, do you feel good knowing that the cooler was invented here? Do you

**ID:** What kind of work do you guys do other than the band?

**STEVE:** Straight jobs? I'm a photo retoucher.

**ID:** Does that mean you work for the CIA?

**STEVE:** I work for ad agencies. I do stuff to make ugly little people less ugly so that they'll sell more cars or whatever.

**ID:** That sounds very California.

**STEVE:** We do a lot of work for jive people in California, actually. That's another reason I dislike California. And Dave works at a temp service, usually as a file clerk or a legal aide. That's what Sant was doing before he decided to go to school.

**SANTIAGO:** A paper pusher. Now I'm a registered student.

**ID:** That makes ten of us.

**STEVE:** When you go to another country and they ask you to put down your occupation, he puts down "Student!" And he's not lying, either.

**SANTIAGO:** See, I'm serious. You guys are still undergrads. You're still partying and boozing.

**ID:** Is that what YOU did as an undergrad?

# BIG BLACK

feel comfortable with the really heavy-handed crappy music atmosphere that you have in California?

**ID:** Well, I don't like the superficial "everyone needs an audience" attitude. I don't know, I've lived in Ohio and there's some good things happening. Ohio's got the river that caught on fire.

**STEVE:** Yeah, that's cool.

**SANTIAGO:** That's Cleveland, yeah.

**STEVE:** Cleveland is an alright city. There's really good titty bars in Cleveland.

**ID:** Isn't the Hall of Fame of Rock'n'Roll there now?

**SANTIAGO:** It's going to be.

**ID:** It'll just have Elvis.

**ID:** So you're not from Chicago originally?

**STEVE:** No. I was raised in Montana. I was born in California. I was raised in Montana and Dave was born and raised in Detroit, Sant was born in Colombia and raised in Chicago...Colombia, the country, not the city. You know where that is, you just go to the puppet government and turn right.

**SANTIAGO:** Just follow your nose.

**STEVE:** That's what everybody does as an undergrad! That's what I did. I spent four years being a roustabout and a pussyhound...and ended up with a degree.

**ID:** Where'd you go?

**STEVE:** Northwestern.

**ID:** Well, back to the tools...what is that about?

**STEVE:** I just really like tool company logos. They all have this really cool script.

**SANTIAGO:** Well it's just the notion, the idea.

**ID:** Hardware.

**SANTIAGO:** Yeah, a machine.

**ID:** Playing the I-Beam sort of goes along with that.

**STEVE:** That's pretty good. Never thought of that. We were just talking about starting up another company, "Big Black Heavy Equipment." I like the idea of forklifts...and those things with the point on them that bust up the pavement.

**ID:** A widowmaker?

**STEVE:** I don't know, is that what they're called?

**ID:** A jackhammer?



**STEVE:** No, a jackhammer's the thing the guys stand on. The thing looks like a crane with a point on it, "NNNNYYYYYAAAAA!!!" There's a song on the new record called "Pavement Saw", because pavement saws are probably the coolest piece of heavy equipment. It's like a six foot diameter saw blade with big huge teeth that wide. They just sit there chewing up the road... "ROWRROWRROWR". They're great. If you're within a mile of them you can feel the earth rattling up through your body.

**SANTIAGO:** (singing) I feel the Earth move under my feet...

**ID:** We wanted to take your picture in a hardware store.

**STEVE:** Hardware stores are great. Did you ever just go in a hardware store and play with all the stuff and look at it?

**ID:** A little bit... I don't spend that much time in hardware stores, but maybe I should.

**STEVE:** They're great, man!

**ID:** Where does the name "Big Black" come from?

**STEVE:** It was sort of this weird notion I had when I was an introverted college student and I wanted to start this big, scary band. I was sort of simplifying everything as much as possible and instead of trying to come up with some name that implied something big and scary and black, I just decided to call it "Big Black" and forget about it.

**JOY:** So, is wearing black clothes a conscious thing?

**STEVE:** No.

**SANTIAGO:** Who's wearing black clothes?

**STEVE:** I guess we are. But Levi's and T-shirts are all I ever wear.

**ID:** You said you were introverted...

**STEVE:** Sort of an introverted little loud-mouth. I only paid attention to myself, but I shouted at everybody.

**JOY:** What was your major in school?

**STEVE:** Journalism. Didn't learn a thing. I learned more in my high school journalism class than I did in four years of journalism school.

**SANTIAGO:** At the best school...

**STEVE:** Yeah, supposedly the BEST journalism school in America. And the people that I was studying with were such incredible dolts that they couldn't put a fucking sentence together.

**ID:** Well, what do they teach you, the business of Journalism basically, right? Or the ethics?

**STEVE:** No. What it boiled down to was remedial grammar for four years. That was just ludicrous. I was just knashing my teeth the whole time. It was horrible. What I expected to learn was the history of journalism, foundation for journalistic ethics, news-gathering

practices, shit like that. What it boiled down to was "Who, What, When, Why, How," and then memorizing the AP style guide. I mean, that's jive!

**ID:** Did you write for any alternative music magazines or underground type things? I know you do now.

**STEVE:** Yeah, Matter. Matter was started by a girl who went to Northwestern.

**ID:** What's happening with Matter. I haven't seen it around.

**STEVE:** What's happening with Matter? Don't ask me.



Photo by Joe

I haven't seen it in as long as you haven't seen it. And I worked on a straight, regular conventional newspaper in Indiana for a while. That's when I realized that I didn't want to be a regular newspaper journalist.



**JOY:** What prompted you to get a drum machine instead of a drummer?

**STEVE:** A lack of drummers. There are very few drummers of any caliber in Chicago.

**SANTIAGO:** And only a handful in America.

**STEVE:** I can only think of like two or three really good drummers. Personal favorites are like, Rey Washam from *Scratch Acid*, he used to be in the *Big Boys*...great fucking drummer. Steve Shelly from *Sonic Youth* is really good.

**SANTIAGO:** Todd...

**STEVE:** Oh, Todd Trainer from *Riflesport* and *Breaking Circus*. He's a fucking great drummer...he's a machine. He just beats the shit out of his drums and he's absolutely perfect all the time. The thing about drummers is most of them just like to stretch out, you know. They like to really just "play those drums" and they have no smarts. They cannot remember that the reason drums are there is the beat. I'm all for really creative beats and stuff, but I just cannot stand these extended freakouts that drummers are doing all the time. And I really don't understand drummers that just sort of piddly-pat away on the drums. I mean, they're pretty sturdy...drums are supposed to be HIT. You can hit them really hard and nothing will happen, it won't hurt anything and I think that's the way drums ought to be approached. Just an occasional hit something really hard, a lot. That's what my favorite drummers are like.

**ID:** I noticed that during the sound check you had the vocals lower than the drums. Is there a particular reason for that?

**STEVE:** I just don't like vocals.

**ID:** Do you consider your lyrics intelligent or a commentary or what?

**STEVE:** I don't know.

**SANTIAGO:** We don't analyze our lyrics.

**STEVE:** We try not having lyrics sometimes and it just makes it too dry. For some reason your ear wants to hear a human voice in there somewhere, saying something that makes some literal sense. At least that's the way it seems to me.

**ID:** You don't always have words, like that song about child abuse doesn't really have a lot of words, it's just more like sounds.

**STEVE:** But if there weren't any vocals in there it probably wouldn't be quite as potent. That's why we have vocals at all, just to convey some sort of emotional content. The literal meaning of the lyrics doesn't really matter to me that much sometimes. I mean, we change them around all the time.

**ID:** So every night do you just sing different words?

**STEVE:** Yeah. If I were to say the same things every night I'd get really sick of it.

**SANTIAGO:** So, do you guys get shot at on the freeway?

**ID:** No, we've done the shooting.

**ID:** We thought that's why you guys didn't come to L.A.

**STEVE:** No, I think it's really great. It's really entertaining to see the smiling TV newscasters talking about

"There was another example of freeway violence today." Freeway violence, what a great way to put it.

**ID:** Pit bulls, too.

**STEVE:** They have those in Chicago, too. The *Buttholes* have a pit bull. Their band's guard dog, "Mark Farner" is a pit bull.

**ID:** That's the *Grand Funk* guy?

**STEVE:** Yeah. The *Buttholes* always have their dog with them.

**ID:** I don't know if you guys noticed walking around Haight, but there seems to be a lot of hippie nostalgia.

**STEVE:** We were here last year and it was the same thing.

**SANTIAGO:** Pseudo-hippie nostalgia.

**ID:** Is there any of that in the Midwest?

**SANTIAGO:** We're too busy working in the Midwest to have that shit.

**STEVE:** You can always find dopes like that, but over here it seems to be a way of life.

**ID:** I saw a flyer the other day in Berkeley that said, "Kill hippie nostalgia. Burn down the Haight Masonic..." or something like that.

**STEVE:** Good sentiment. If you think about it, the hippies were a product of their time. The real hippies were a product of their time. Anybody who's wandering around now pretending to be from then is completely antithetical to what the hippies were about.

**ID:** When the *Mekons* played they said, "Welcome to the tenth anniversary of the Summer of Hate." So where do you go from here? Is this it?

**STEVE:** No. Tomorrow we're playing in Providence, Rhode Island, which is on the other end of the country, which means we have to get up very early and get on a plane.

**ID:** Is that a nice place? We went through there on a train once. We all wanted to get off. We said, "That looks like a good place." Didn't know anything about it.

**STEVE:** It was alright when we were there last time.

**SANTIAGO:** Yeah...Brown University.

**STEVE:** I like the trains. We took a train to a gig in Minneapolis once, it was great. Sat there in the bar car watching the world zoom by.

**ID:** We took the train back east and stopped in Chicago...it was fun.

**STEVE:** And you didn't call!

**ID:** We didn't have your number...we would've called.

**ID:** Get any weird-mail?

**STEVE:** Lots of weird mail.

**SANTIAGO:** But not clever weird mail.

**STEVE:** Yeah. Not weird mail that you'd be proud of. Just like dopes sending me their shoes and stuff. "Here. These are my baby pictures. I thought you'd like them."

**SANTIAGO:** Or 50 variations of that motif.

**STEVE:** A lot of scrawled pen drawings.

**ID:** Are you aware of a particular audience or is it just totally diverse?



**SANTIAGO:** We don't care about our audiences that much. We just go out and play. Whoever shows up, shows up.

**STEVE:** Obviously we would be more satisfied if it was people that we liked. That's one of the reasons that it doesn't really bother us to be breaking up now. The audiences have been getting more and more repulsive as time goes on. Just more and more people who don't have a fuckin' clue.

**SANTIAGO:** They're there because, for some reason, they have the notion that they're supposed to be there.

**ID:** How do you tell if they have a clue? I mean, I've felt that way a lot of times, you know, "These people don't have a clue." It's hard to tell from just looking at somebody who's standing in the back.

**STEVE:** If what you're doing is interpreted in a completely opposite way from what you're trying to project. You're trying to do something that's basically unpretentious, honest, and forceful, and people are seeing it as some sort of rock showmanship...it's pretty unsatisfying. It used to be at our gigs that people who would come, would come to see what we were doing, and respond naturally to it. Now, they're coming with a predetermined notion of what we're all about in their head, and they just go through the actions, go through the activities. They've already decided they're going to love the gig. They've already decided they're going to hate it and that we're all sexist creeps...

**ID:** But people do that a lot.

**STEVE:** Right, but what I'm saying is the larger the audience is and the more diluted the audience is, the more that's the case.

**ID:** My sister saw you when you were here last and she described your show as just, "Fun." I don't think she came with any particular idea.

**STEVE:** Fun? Is that what she said?

**ID:** Yeah. She just said she had a good time. I wouldn't have expected that from hearing your music and hearing a little bit about you, so at that time I was sort of surprised.

**STEVE:** Well, it wouldn't really bother me if somebody said they enjoyed the show, but what bothers me is these people standing there in the audience with these blank expressions on their faces trying really hard to look in control, trying to avoid smudging their makeup or messing up their hairdos...and they leave in little gaggles talking about what an intense experience they've been through, you know.

**ID:** I remember people were slam-dancing the last time you played here. Is that normal?

**STEVE:** That happens sometimes. That doesn't really bother me, but again, that's not really the point of it either. It's a bit of a strange perspective for me. It used to be that most of the people that would come to see us on purpose would be people that I wouldn't mind having in my house, people that I liked, people that I could talk to and exchange some ideas with and we would both be talking about the same things. But now, more often than not,

anybody that you meet who's at the gig and you talk to them for 5 minutes you realize they haven't got a fucking clue. They have no idea what the hell is going on.

**ID:** So, why does that happen? Do you think you get thrown into this kind of genre that people think that you're part of this...

**STEVE:** Well, think of it this way: If something is going on and it's on a fairly small scale, the people who are going to search it out and find it are people for whom music means a lot, right? People that put a lot of stock into substance. For the people that wait until something is fairly accepted before they even listen to it or whatever, then those are people for whom music is not really that important and for whom the substance behind the style of the music doesn't mean that much. So they'll think of it in cultural terms. Oh, this is a product of the '80s. This is something that is hep to life NOW. This is part of this movement. This is a trend that I want to associate myself with. And so then they'll go for those reasons. And that's nowhere near as satisfying as having somebody go because they like you.

**ID:** Do you notice when you're up on stage whether the audience is the kind of audience that you like to play to?

**STEVE:** Sometimes.

**ID:** Does it affect your playing?

**STEVE:** No, not really.

**SANTIAGO:** We're pretty consistent.

**STEVE:** We pretty much charge it out no matter what. Obviously, it's more exciting if the people are breaking things and falling over a lot.

**ID:** I think that slam-dancing at a Big Black show would be kind of unusual considering that you're attracting these gloomy art-fags, they're really uptight, and slam-dancing is more of a...

**SANTIAGO:** It's usually the kids that get really worked up.

**STEVE:** Really young kids just get all excited, and their skateboards are already checked at the coat check so they don't have anything else to do.

**ID:** There's more pure energy there.

**STEVE:** Given a choice between having an audience full of people slam-dancing with the bomber jackets on or whatever, or a bunch of art-fags smoking clove cigarettes studying each others' vertical hairdos, I would much rather have the kids slam-dancing. But then you run into complete dope kids, as well. I like the young energetic people because they'll get involved in something and not question the motives behind it. They'll just do it. I like that and I appreciate that, but that's about the end of it. The physical part of what we do, it's like the volume and speed, the aggression...but then the content of it is another part of it.

**ID:** For me, I think your most successful song is that child abuse song, because I don't think about it, I feel something. That was the thing that I was really impressed by at



your show. I felt like I experienced something as opposed to a mental exercise.

**STEVE:** As opposed to having somebody tell you what's going on, telling you what to think about it.

**ID:** It's more like watching it happen.

**STEVE:** That's the way that one should be.

**ID:** So, popularity would be just tragic?

**STEVE:** We played some pretty mammoth shows in Europe and they were not what I would consider the most fun. It's like twists and turns... a couple of them turned out to be pretty interesting. Like this big festival. We got to meet and hang out with and play on the same stage as

Wire, that was really cool. And then a couple of nights later they played with us on stage in London. It was this huge gig and they came up and did an encore of "Heartbeat" with us, and I thought that was really cool. I mean that was really great, but all the hype and crap that's associated with having these big things go on underneath you doesn't really appeal to me at all.

**ID:** What about Australia?

**STEVE:** Australia was a lot like it was for us playing in America 3 or 4 years ago, before people knew what the hell you were all about.

**SANTIAGO:** They were actually on the verge of being hostile.

**STEVE:** I like that. People show up not knowing what to expect and there's just this incredible tension where they can't decide whether they like you or hate you.

**SANTIAGO:** Our very first gig in Melbourne was a confrontation. It ended up with us doing a lot of swearing and flipping them off.

**STEVE:** Calling them "Ozholes" and stuff.

**SANTIAGO:** ...and them hitting us with enormous barrages of...

**STEVE:** ...bottles and glasses. They got their \$3 worth \$3 Australian.

**ID:** How did you get there?

**SANTIAGO:** We bought tickets...

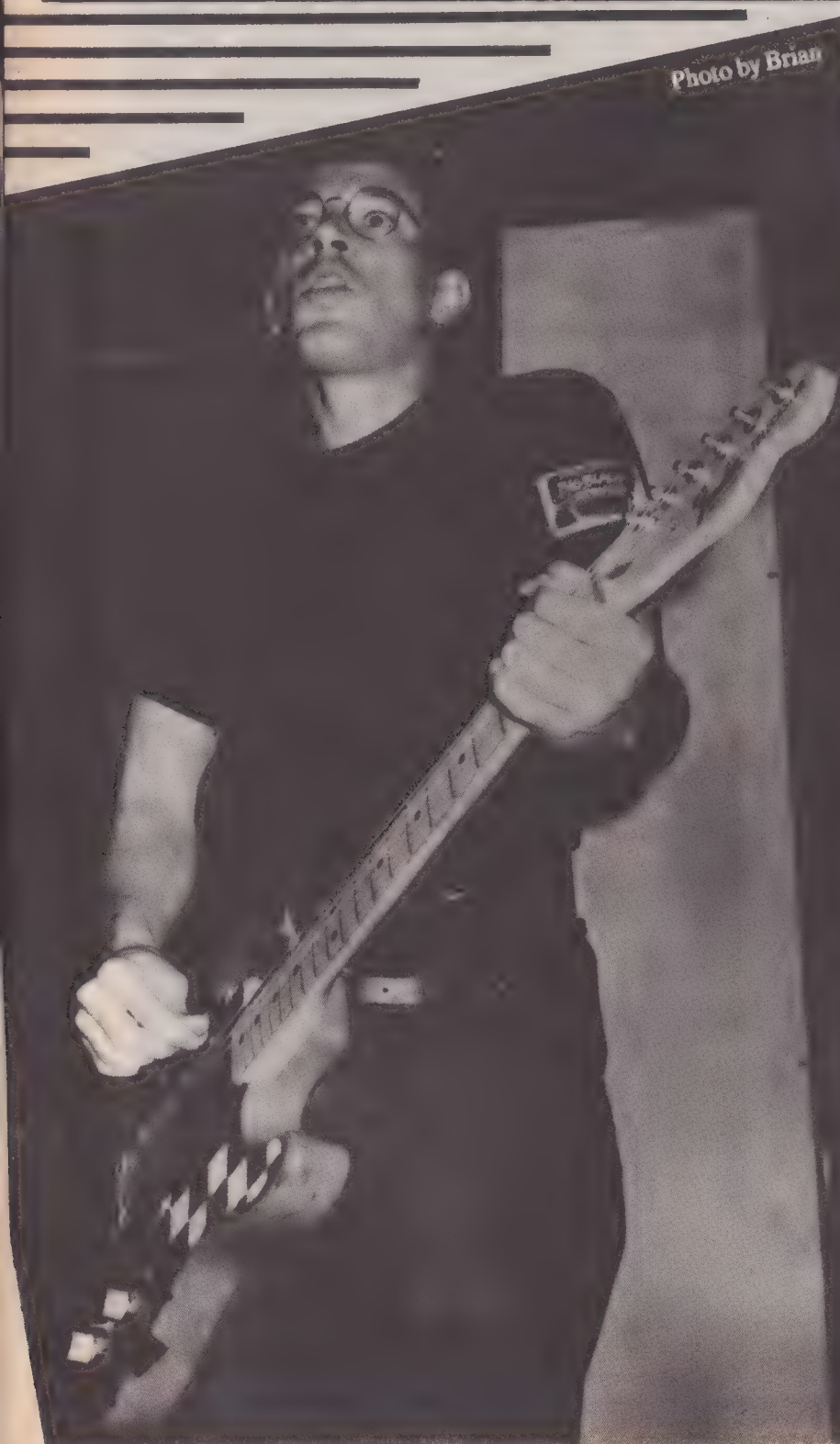
**STEVE:** You'd be amazed at how easy it is. "Hey, do we have \$6,000 we can waste?" Yeah! Let's go to Australia!" Didn't make a dime, either. We lost 6000 bucks.

**ID:** Did you do anything else there besides play?

**STEVE:** Moved around, met some people. Met this really cool paralyzed dude. This guy and his brother used to be in a band, and his brother

ODed on heroin and was in a coma and braindead for 3 months and the doctors were telling him, "He's a goner, he's never going to come back, you might as well sign the papers and let us give his liver to somebody."

Photo by Brian





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But his brother wouldn't do it, and 3 months later, DING!, he came out of it. His old personality and memory and mental capacity and everything was back to normal, he was just paralyzed from the waist down, and that's even coming back slowly and surely. He's getting use of his limbs back. Those guys were really cool, really great stories.

**SANTIAGO:** Some of the bands have very interesting music, as well.

**STEVE:** Completely different. It's obvious that there's a train of thought going through Australian band development. There's all these common roots to all these bands, but it's so inbred--face it, they're in Australia--it's really interesting to drop in and get a little capsulization of the current state of Australian independent music and then get the hell out again. It's pretty worthwhile.

**SANTIAGO:** Very different from anything else. They definitely have A SOUND.

**STEVE:** Yeah, but see, there's a couple of different Australian sounds. The one that everyone hears about is this sort of '60s Stooges-influenced garage rock, and the bands that we played with are the bands who are reacting to that. They're completely diametrically opposed to that, the way that we're opposed to the REM sound.

Big Black photos by Brian

For them, the homogenized culture is this Stooges '60s influence. For us, it's

this REM/Replacements rock crap. So when you drop in and see that, it's really amazing the ways that they come up with to get around the conventions of rock music to avoid sounding like that stuff. It's really good. But, by the same token, all the singers acted like Iggy Pop.

**ID:** Would you be willing to bring some of those bands out here?



**STEVE:** I wouldn't be willing to shoulder the responsibility of bringing them out because it's just...impossible.

**SANTIAGO:** We would put them up.

**STEVE:** They could sleep on my floor.

**ID:** I guess they would have visa problems.

**STEVE:** It's virtually impossible to get into the country now as a working musician.

**SANTIAGO:** I think it would be worthwhile for American audiences to be exposed to it.

**STEVE:** This band, **Kingsnake Roots**, from Adelaide, are thinking about coming over illegally. They just come over on tourist visas, borrow equipment and then start traveling. I think that would be pretty worthwhile.

**ID:** What about your label? Would you take up any projects?

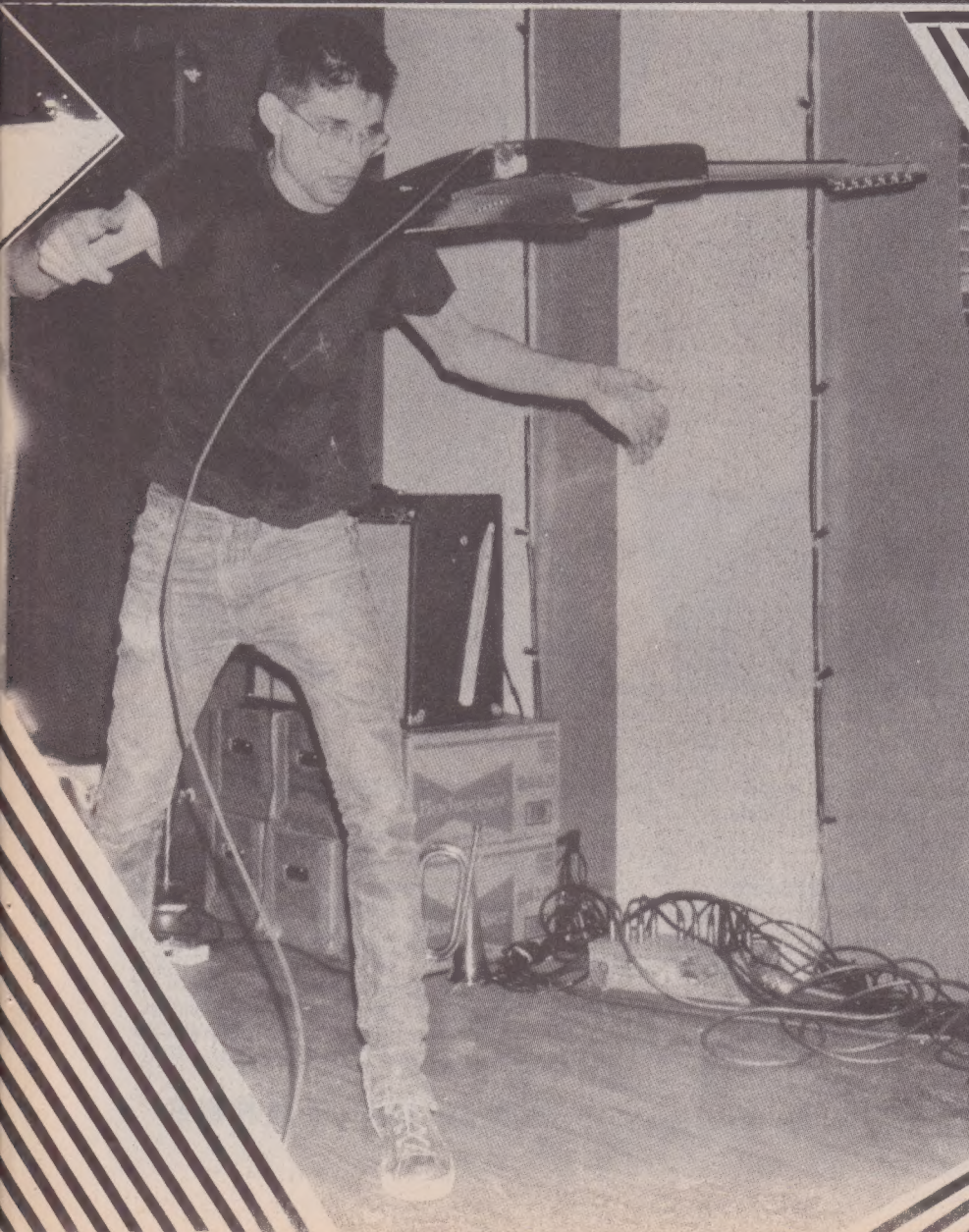
**STEVE:** I wouldn't want to saddle one of those bands with the label because Ruthless Records, which is the label I run, is really inefficient. It does a very bad job of promoting the records and I wouldn't want to take a band that's 18,000 miles away and say, "Sure, you're in good hands," because I know they wouldn't be. I would think they deserve somebody who would do a professional job.

**SANTIAGO:** The great thing about Ruthless, sort of to balance that out, is that Ruthless will let you do whatever the HELL you want.

**STEVE:** The people that I agree to put records out for...absolutely anything that they want to do... The only way I think this sort of stuff ought to go is you find good people and you trust them enough to do good stuff and just turn them loose.

**ID:** But there must be a judging process somewhere along

# IG BLACK



the line, though.

**STEVE:** When you decide whether you want to deal with these people or not. The bands that have records out so far: **Urge Overkill**, who are this band from Chicago who have been around forever and have just never gotten any breaks, I just thought somebody ought to put their record out; **End Result**, pretty much the same story...great band, been around forever, nobody likes them, if anybody's ever gonna put their record out, it's gonna be me.

**JOY:** Is **Urge Overkill** still together?

**STEVE:** Yeah, they're playing with us in New York, actually. This band from Ohio called **Dark Arts**, who are really cool, they're sort of a weird trance hypnotic sort of freaky band...it's a bit hard to describe. Then **Riflesport**, they're a band from Minneapolis that nobody likes.

**SANTIAGO:** Ruthless Records---bands that nobody likes.

**STEVE:** Great slogan. Bands that everybody hates but me. In the next couple of months we're putting out a record by a band called **The Digits**, from downstate Illinois. They're just like a conventional rock and roll band, but they're so great. I don't understand why I like them, but I really do. They're perverse. It's like Jerry Lee Lewis, but on



acid or something. I don't understand it. It's really great.

**ID:** Have you heard the **Flaming Lips**?

**STEVE:** Yeah. I like them...well, I like their first album. Their first album was really cool, really perverse. Santiago's got a special project called The Arsenal. Is it Arsenal or The Arsenal?

**SANTIAGO:** Arsenal. No "The"s in my name.

**STEVE:** Arsenal, which is him and the worst bass player in history. **Urge Overkill** has got a new single coming out, an absolutely killer cover of "Wichita Lineman"...it's so great...awesome, and a song of theirs that's pretty good. After that, I think I'm loafing around a lot.

**ID:** Have you heard **Death of Samantha**?

**STEVE:** Yeah. They think they're really really great. They really think they're really great. I wish I could concur with that thought. All the best bands think they suck. Not enough bands have broken up. I'd like to suggest that to a few bands, if I could.

**ID:** Any in particular?

**STEVE:** Most of them, actually. Most bands ought to break up, as far as I'm concerned. Very few shouldn't.

**ID:** So, who shouldn't?

**STEVE:** I think it'd be a shame if **Urge Overkill** broke up because they're this sad little story that hasn't gone on long enough. Slovenly shouldn't break up.

**ID:** I think the **Grateful Dead** should break up.

**STEVE:** They're braindead. That's about the same thing.

**Pussy Galore** shouldn't break up. **Pussy Galore** are a great band. Again, they're just like a conventional rock and roll band but they've managed to pervert it enough that it's really great. **JOY:** You said all great bands think they suck. What do you think of your band?

**STEVE/SANTIAGO:** Ahh, we suck.

**STEVE:** Sometimes we'll get offstage after playing a show and the people will be hooting and hollering and we'll look at each other and we'll just be smirking like hell because we know we're just total fuckups.

**ID:** They fell for the punch?

**STEVE:** It's not like we're trying to rip people off or anything, but what we do is so bone simple we ought to be able to do it right.

**SANTIAGO:** Yeah. Our own worst critics.

**STEVE:** There's not a lot to what we do.

(END OF TAPE)

Photo by Brian



### **PURE JOY-"Pure Joy"**

Two more songs from this band, both right in line with the 12". I quite like "Turmoil"'s slightly more aggressive sound. The synth is plainly audible yet I don't despise its' existence. Sort of a "techno-pop" sound...mellow sans wimpiness. I still haven't heard any Pure Joy that actually reaches out and pulls me in, but I don't think that's their intention. We don't want to be pulverized every time we slap a disc on, do we? Didn't think so. (2318 Second Ave. / Seattle, WA 98121)---Brian

### **R.A.F.-"These Days Of Tears"**

It's hard to say what kind of place RAF will have in the music scene these days. If this tape were released four years ago, people would have said that these guys rock hard- they still do.

But musically it's stale. Playing 1982 hardcore doesn't cut it anymore. But what does? Maybe these guys could answer this with there next release, the potential is there. (\$6.00 ppd. to Derek Higgins / 4115 No. 36th Ave. / Omaha, NE 68111)---Ant

### **SUICIDE-"Ghost Riders"**

To the 5 Suicide fans who will read this: This tape is a must. It's a live tenth anniversary recording of Vega and Rev at the Walker Arts Center in Minneapolis.

To the rest of you: Feeling intellectual? Feeling artsy? Feel like hearing Alan Vega get emotional in front of a wall of synthesized noise? Atomic explosions? I, for one, have missed out on this trip.

Fact: Some people will clap for anything.

(ROIR / 611 Broadway, Suite 725 / New York, NY 10012)---Brian

### **TO DAMASCUS-"Come to Your Senses"**

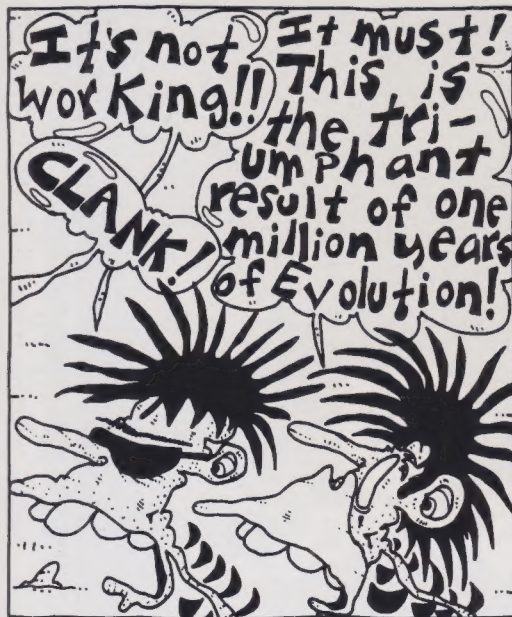
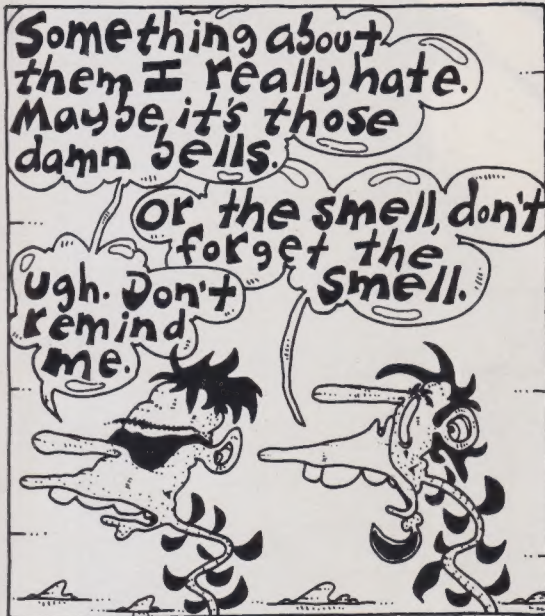
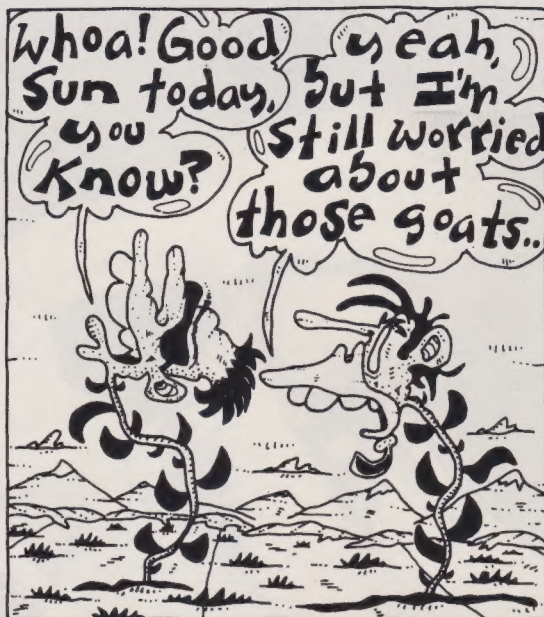
Sylvia, the amazon, guitar goddess, reigns o'er every adolescent acid-guitar fan's fantasies. With her overpowering guitar-work, rock and roll hair, and bleak lyrics, she sums up the world as I know it. Sylvia's vocals are reminiscent of Mary's from 45 Grave. Her guitar playing is reminiscent of Jimi Hendrix. Her lyrics are reminiscent of an unsavory emotional experience. The strong percussions help give the music a full sound. (Restless Records)---Flint

## **END OF TAPES**



# baboon dooley's tragic reincarnation!

Our Story: Baboon's Karma being what it is in the year 2065 he returns as a weed. Growing somewhere in the Mexican State of Sonoma we find him in the final moments of this particular level of existence. (Note: This is a Sad and Melancholy tale + Sensitive Souls'd be wise to turn the Page)



This world is a terrible Place.



